



GILVANO DALAGNA

**RESULTADOS ARTÍSTICOS DESEJADOS NA
PERFORMANCE MUSICAL: UM PROGRAMA DE
TUTORIA PARA O ENSINO SUPERIOR E
INDÚSTRIAS DA MÚSICA**

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PERFORMANCE: A MENTORING PROGRAM FOR
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Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Música, realizada sob a orientação científica da Doutora Sara Carvalho Aires Pereira, Professora Auxiliar do Departamento de Comunicação e Arte da Universidade de Aveiro e coorientação do Professor Graham F. Welch, Chair of Music Education no Department of Communication and Media do University College of London/Institute of Education.

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palavras-chave

performance musical, resultados artísticos desejados, ensino superior em música, tutoria artística, indústrias da música.

resumo

Esta tese explora os resultados artísticos desejados que os estudantes do ensino superior em música buscam concretizar no âmbito das indústrias da música. Os resultados artísticos desejados tem sido reconhecidos como uma conceptualização artística que desempenha um papel importante para o reconhecimento social e artístico do performer. Apesar desta perspetiva ser amplamente mencionada na literatura, vários estudos sugerem que os alunos do ensino superior em música não tem sido encorajados a explorar os seus próprios resultados artísticos desejados. Esta falta de encorajamento é apontada como uma das principais razões que explicam as dificuldades enfrentadas pelos alunos na transição entre o ensino superior e as indústrias da música. Neste sentido, diversos autores tem sugerido o desenvolvimento e a implementação de programas de tutoria vocacionados para colmatar esta lacuna e consequentemente auxiliar os estudantes do ensino superior em música a promoverem os seus resultados artísticos desejados. No entanto, tentativas de desenvolvimento e implementação deste tipo de programa são praticamente inexistentes. Baseado neste cenário esta tese tem como objetivo propor um programa de tutoria artística que auxilie os estudantes do ensino superior em música a concretizar seus resultados artísticos desejados no âmbito das indústrias da música. Com o intuito de atingir este objetivo a presente investigação foi dividida em três etapas. Na primeira etapa uma revisão multidisciplinar da literatura e dois estudos exploratórios foram conduzidos com o propósito de desenvolver um modelo teórico dos resultados artísticos desejados. Na segunda etapa o programa de tutoria artística proposto foi desenvolvido tendo como base as perspetivas sugeridas pelo modelo teórico gerado na fase anterior. Na terceira etapa, uma investigação-ação informada pela etnografia (*ethnographically informed action-research*) envolvendo oito alunos de uma instituição de ensino superior em música em Portugal foi realizada com o intuito de verificar as potencialidades do programa de tutoria artística como ferramenta de apoio à promoção dos resultados artísticos desejados e a pertinência do modelo teórico. A análise dos dados coletados centrou-se em três aspetos principais: (i) as perspetivas dos estudantes em relação aos resultados artísticos desejados (i.e. conceptualização, desafios e promoção); (ii) ação (i.e. tentativas de concretizar os resultados artísticos desejados) e (iii) promoção (i.e. a perceção dos estudantes sobre o papel do programa de tutoria na promoção dos resultados artísticos desejados). Os resultados desta investigação-ação suportam o modelo teórico previamente desenvolvido e sugerem que o programa de tutoria artística pode auxiliar os estudantes do ensino superior em música a superar as dificuldades enfrentadas no processo de promoção dos seus resultados artísticos desejados no âmbito das indústrias da música. Com base nestas conclusões são discutidas as implicações do programa de tutoria artística para o atual paradigma do ensino da performance musical em instituições de ensino superior em música.

keywords

music performance, desired artistic outcomes, mentoring, higher education, music industries.

abstract

This thesis explores *Desired Artistic Outcomes (DAO)* that higher education students aim to achieve as performers in the music industries. In music performance, *DAO* are recognized as the aesthetical conceptions that performers aim to achieve on the concert platform. Such an internal conception is part of the subjective world of performers, which is shaped by career expectations. Despite the perspectives above having been widely recognized in the literature, there is still a lack of knowledge about musicians' *DAO*. Particularly, research on how *DAO* can be nurtured in higher education is still missing. Simultaneously, there has been an increased concern with the development of this phenomenon. Evidence suggests that higher education students have been reporting not enough encouragement to explore their own *DAO*. Such lack of encouragement is pinpointed as one of the main reasons for a difficult transition from student to professional. Following this line of thought, the importance of mentoring environments in higher education, particularly concerning the teaching of music performance, has been highlighted in the literature as a possible means to fill in this gap. However, empirical attempts to develop and implement such mentoring environments in higher education music institutions are still scarce. Based on this scenario, this thesis aims *to propose a mentoring program that can assist higher education music students to promote their DAO as performers in the music industries*. In order to reach this aim this thesis was divided into three parts. First, a theoretical framework for *DAO* based on the triangulation between a multidisciplinary literature review and exploratory studies was developed. This framework allowed a perspective on conceptualization, challenges, achievement and the role of higher education music institutions in assisting students to nurture their *DAO* as performers in music industries to be built up. Based on the perspective suggested in the theoretical framework, the mentoring program was developed and implemented. Finally, a naturalistic inquiry structured as an ethnographically informed action research involving eight higher education students from a Portuguese institution was adopted as a means to validate the theoretical framework and verify the potentialities of the mentoring program. The analysis focused on three main streams: (i) students' perspectives on *DAO* (i.e. conceptualization, challenges and achievement of *DAO*); (ii) action (students' attempts to promote their *DAO in the mentoring program*); and (iii) promotion (students' perception of how the mentoring program assisted them in promoting their *DAO*). The triangulation among the theoretical perspective and the results from the naturalistic inquiry validate the theoretical model and suggest that the mentoring program here proposed can assist higher education music students to overcome the challenges that restrict the achievement of *DAO*. Based on these conclusions, pedagogical implications are discussed taking into account the current paradigm of music performance teaching in higher education institutions.

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INTRODUCTION

Thematic Presentation

This thesis explores *Desired Artistic Outcomes* that higher education students aim to achieve as performers in music industries. Desired Outcomes have been studied in different areas such as: mental health care (Garland, Lewczyk-Boxmeyer, Gabayan, & Hawley, 2004), education (Ysseldyke, Christenson, Pianta, & Algozzine, 1983), public policies (Shogren et al., 2009), supervision (Fulton, Stichman, Travis, & Latessa, 1997) and marketing (Sautter, 2007). However, a clear and consensual definition of such a phenomenon is scarcely debated, even in areas other than music. Despite the lack of an existing conception, desired outcomes have been understood as ideals that satisfy one's own perspective of what is perfect or most suitable. Based on the existing literature, some authors have placed desired outcomes as an important element of a redefinition of policies and pedagogical tools, particularly at higher education music institutions (Heslop & Nadeau, 2010; Poole, 2012).

In music performance *Desired Artistic Outcomes (DAO)* are recognized as being the aesthetical conception that performers aim to achieve on the concert platform. Such an internal ideal is part of the subjective world of performers, which is shaped by career expectations (Persson, 2001). Lehmann (1997) proposes the expression *mental representations of desired performance* to describe this internal view pursued as a final goal. Other authors have conceptualized *DAO* as artistic goals (Papageorgi & Creech, 2014). Also, *DAO* has been suggested as a key element in music performance optimization (Clarke, 2002; D. J. Elliott, 1995; Ramnarine, 2010). Sloboda and Ford (2013) argue that a successful performance is likely to correspond to the one in which the musicians' expectations of their ability to communicate such artistic ideals are fulfilled.

Despite the above perspectives having been widely recognized in the literature, there is still a lack of knowledge about musicians' *DAO*. Particularly, research on how *DAO* can be nurtured in higher education is still missing. Simultaneously, there has been an increased concern with the development of this

phenomenon (Creech, Papageorgi, & Welch, 2010). Evidence suggests that higher education students have not been encouraged to explore their own *DAO* (Gaunt, Creech, Long, & Hallam, 2012). Such a lack of encouragement was pinpointed as one of the main reasons for a difficult transition from student to professional life (Bennet, 2007; Creech et al., 2008; Perkins, 2012). Thus, it seems rather important to develop a conscious understanding of students' *DAO* and of how this internal ideal might be professionally realised. To achieve such understanding, the subjective world of the performer needs to be explored in order to arrive at cognitive models, and no less important, to facilitate application of these models in an educational setting (Persson, 2001). Such exploration is the main focus of this thesis.

Motivations

The desire to explore *DAO* goes hand in hand with three different motivations: *personal purposes*, *research purposes* and *practical purposes* (Maxwell, 1996). Such motivations shaped the epistemological and methodological choices adopted during this investigation.

The *personal purpose* arose from my 15 years of experience performing and teaching guitar. Following the conclusion of a master's degree in music performance, the interest in the subjective world of the performer started to blossom. Such interest was driven by the recognized need to approach music performance as a broad communicative phenomenon (Hallam, 2008). According to this perspective, which agrees with my point of view on performance, musicians would not be recognized as instrumentalists committed to a certain music style or tradition, but as performers committed to their own *DAO* (Carlson, 2010).

The *research purpose* behind this thesis arose from reflections on an apparent difficulty faced by higher education musicians: to reach their ambitions as performers in the music industries (Bennet, 2007). Despite the recognized need to develop a multifaceted professional profile, higher education musicians are still driven by their passion for performance and by their dreams of an international performance career (Bennet, 2007; Perkins, 2012). However, some authors suggest that a considerable number of musicians, including professionals, have

difficulties in building such a career, especially musicians trained in some higher education music institutions, where support from teachers as artistic mentors, giving psychological and professional assistance, encouraging critical thinking, decision-making, and self-reflection, is still rare (Gaunt et al., 2012).

Despite this scenario, other authors have brought to light a new perspective concerning this epistemological paradigm: for the savvy young musician, opportunities to build an entrepreneurial career, even involving music performance, have never been better (Weller, 2012). The apparent growth of the music industries, especially in Europe, supports this perspective. Nowadays, the Creative and Cultural Industries (CCI) of the European Union represents a source of employment with constant growth that benefits local communities, autonomous regions and member states (EY, 2014). The CCI currently employs more people in Europe than the food and service industries. More people are employed by CCI than the car manufacture industry (approximately 2.5 times more) or the chemistry industry (5 times more). This trend has been observed since 2004, when around 5.8 million people were employed in the cultural sector, which is equivalent to 3.1% of the total employed population of the member states. While the general level of employment decreased between 2002 and 2004, the level in the cultural sector grew 1.85%. The major employers amongst the CCIs are: the music industries, the visual arts and the performing arts. These three sub-areas contribute significantly to youth employment, employing on average more young people than any other sector. Summed up together, people employed in these three sub-areas accounted for more than 7 million jobs in European Union in 2012. These data suggest that the creative sector will play a key role in the economic recovery of Europe (EY, 2014). Specifically in the case of music industries, the results of a recent study funded by the European Union indicate that this generates more than about €25B per year. At the core of these industries are 650,000 performers, composers and lyricists (EY, 2014). Despite these numbers, in the literature there is still evidence suggesting that music students' views on performance could potentially be restricting opportunities to reach out into the music industries (Papageorgi & Creech, 2014). This last statement reinforced the

importance of understanding *DAO* pursued by higher education student musicians. Such understanding is the *research purpose* behind of this thesis.

The *practical purpose* of this thesis is to engage in collaborative action with practitioners (i.e. higher education music students) in order to develop mechanisms that could help students to conceptualize and promote their *DAO*. The rationale for such interest is based on the fact that the currently available training, which could help musicians successfully to take advantage of such growth in music industries, fails to meet the steps necessary for the establishment of a musician's profile (Beeching, 2004). The training offered in these institutions, focused on vocal and instrumental development, creates a conflict between the prioritized skills in the assessments and the requirements of highly competitive and versatile music industries (Beeching, 2012; Bennet, 2007). Based on this scenario, the importance of mentoring environments in higher education, particularly concerning the teaching of music performance, has been highlighted in the literature (Gaunt et al., 2012; Perkins, 2012; Sloboda & Ford, 2013). However, empirical attempts to develop and implement such mentoring environments in higher education music institutions are still scarce (Bennett, 2012; Creech et al., 2008; Gaunt et al., 2012). The development of such environments is the *practical purpose* behind this research work.

Research Questions and Aim

Founded on the premises described above, the aim of the present research is to propose a mentoring program that can assist higher education music students to promote their *DAO* as performers in the music industries. The development of such a program is based on the understanding of *DAO* pursued by higher education music students.

In order to reach this aim the present thesis addresses the following questions: (i) *How do higher education students conceptualize their DAO?* (ii) *How could DAO be achieved?* (iii) *What are the challenges faced by higher education students in achieving their DAO?* (iv) *How can higher education students be helped to nurture their DAO as performers in the music industries?* (v) *How can a mentoring program assist higher education students in nurturing their DAO?*

Research Orientation

Since this research is oriented to develop a mentoring program in higher education music institutions, a *design science research orientation* (DSRO) was adopted. DSRO has been popular in informational systems and engineering (Livari & Venable, 2009) but scarcely discussed in social science and humanities. DSRO is primarily concerned in creating mechanisms that serve human purposes, rather than just to understand ‘reality’ as social and natural sciences do (Peffer, Tuunanen, Rothenberger, & Chatterjee, 2007). Such mechanisms may include constructs, models and methods (Livari & Venable, 2009). They might also include social innovations or new properties of technical, social, and/or informational resources; in short, this definition includes any designed mechanism with an embedded solution to a recognized research problem. Nunamaker, Chen, and Purdin (1991) assert that DSRO should include: (i) theory building, (ii) systems development, (iii) experimentation and (iv) observations. This research orientation looks at ways to solve problems that are recognized as transversal for a given community, rather than assuming a ‘client’ in particular (Livari & Venable, 2009). Notwithstanding its apparent positivist view, DSRO can use either qualitative or quantitative methods and even combine both (Livari & Venable, 2009).

Research Design

In order to develop the mentoring program, and answer the research questions, this thesis adapted the model of DSRO proposed by Nunamaker et al., (1991). Such adaptation resulted in a study design that was built according to the following main steps: (i) definition of a theory, (ii) development of a mechanism and its implementation and (iii) observation of the mechanism. Such a mechanism was observed through a naturalistic enquiry structured as an *ethnographically informed action research*. Figure 1 illustrates how such steps interact with each other. The arrows in the figure indicate an on-going interaction, so this is not a ‘one-direction-process’.

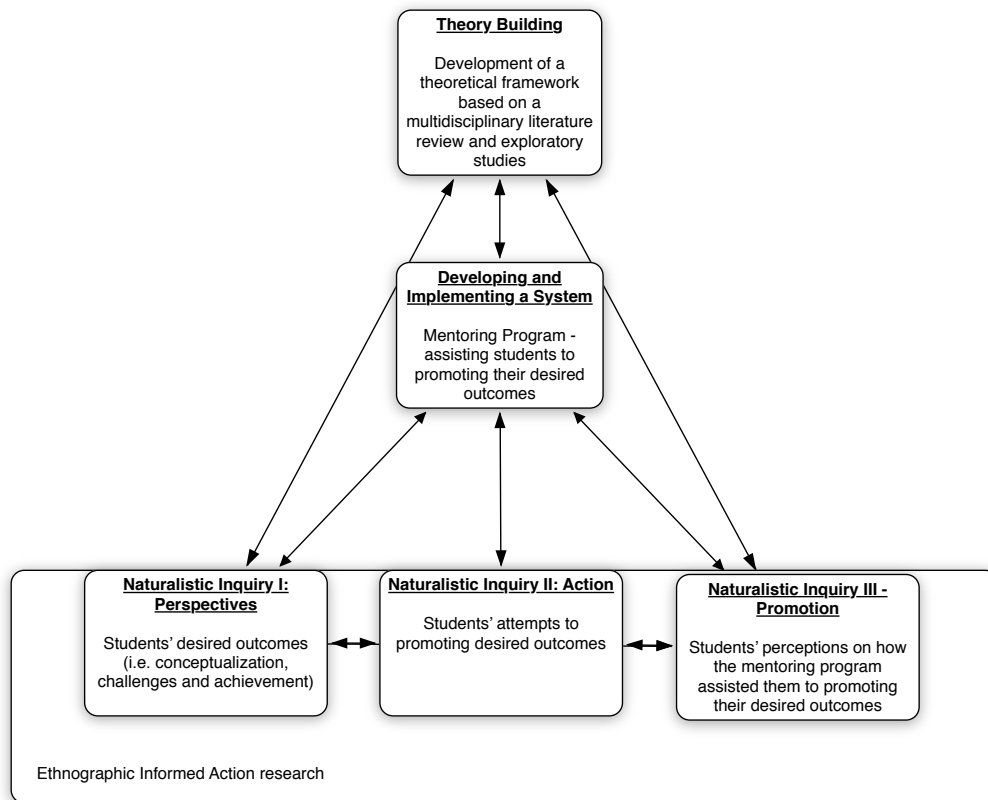


Figure 1: Research Design: adapted model of DSRO proposed by Nunamaker, Chen and Purdin (1991)

The present thesis started with the development of a theoretical framework (i.e. theory building) based on the triangulation between three different branches: (i) a multidisciplinary literature review and (ii) two exploratory studies. Such a framework allowed a perspective on the first four research questions to be built up: (i) *How do higher education students conceptualize their DAO?* (ii) *How could DAO be achieved?* (iii) *What are the challenges faced by higher education students to achieve their DAO as performers?* (iv) *How can higher education students be assisted in nurturing their DAO as performers in music industries?* Based on this perspective, a mentoring program was developed and implemented. A naturalistic inquiry, structured as an ethnographically informed action research, was adopted as a means to validate the theoretical framework and explore the potentialities behind the program in a higher education music institution (i.e. fifth research question). The inquiry was focused on three main elements, taking into

account the research questions: (i) students' perspectives on *DAO* (i.e. conceptualization, challenges and achievement of *DAO*); (ii) action (students' attempts to promote their *DAO*) and (iii) promotion (students' perception of how the mentoring program assisted them in promoting their *DAO*). The triangulation among the theoretical perspective and the results from the naturalistic inquiry allowed the present thesis to provide insights into the conceptualization, challenges and achievement of *DAO*. Moreover, such insights contributed to the understanding of how *DAO* could be explored in higher education music institutions and the potentialities of the mentoring program here proposed.

Methodological Framework

The interaction between all those involved in the implementation of the mentoring program was documented through a naturalistic inquiry (Cohen, Manion, & Morrison, 2007) structured as *ethnographically informed action research*. This means the inquiry was organized in cycles and involved participants acting as informants who provided constant feedback on the developed mechanism (Livari & Venable, 2009). This process was documented through ethnographic techniques of data collection, analysis and report (Bryman, 2012). Such a type of enquiry emphasizes the importance to preserve natural conditions of the participants' environment (Lincoln & Guba, 1985).

The interest in conjugating socio-critical approaches or interpretative approaches (i.e. action research and ethnography) with DSOR, is based on the *scientific attitude* asserted by Robson (2011). The author suggests that following this attitude it is likely to lead to useful and socially responsible research. Researchers who follow a *scientific attitude* assume that knowledge is developed systematically (i.e. being explicit about the nature of observations that are made, the circumstances in which they are made and the role one takes in making them), sceptically (i.e. subjecting one's ideas to possible disconfirmation) and ethically (i.e. following a code of conduct for the research which ensures that the interests and concerns of those taking part in, or possibly affected by, the research are safeguarded).

Although action research has been recognized by DSRO's researchers as a powerful means to conduct naturalistic inquiry (Livari & Venable, 2009), there is another rationale behind choosing such a methodological framework for this research: the growing debate concerning the role of universities in contemporary society. Nowadays, public and private universities are facing the challenge to make visible their contribution to important social and technological challenges (Greenwood & Levin, 2005). Although debate on these challenges is gaining force, little progress has been made in mediating university-society relationships. Critical analysis has been made of the perspective adopted by universities concerning research and teaching. At the forefront of proposed solutions is action research. The rationale is that this approach creates mutual opportunities for researchers and participants to produce tangible results. Action research also allows investigations in natural settings, avoiding the creation of a 'university-centred substitute experimental situation' (Greenwood & Levin, 2005 p. 60).

The typology of action research adopted (i.e. *ethnographically informed action research*) was purposely developed for this research. Such a development resulted from the interest in rethinking rigid perspectives of methodology, which seem to be considerably stratified regardless of the nature and social constraints behind each investigation. Santos (2014) suggested that just through challenging scientific rules one could understand social phenomena, since the understanding is proportional to the level of breach. The author refers to this position as a *transgressing approach to methodology*. This perspective emphasizes a critical position on the stratified classifications of the scientific methods, which does not consider the particularities behind each social reality. The approach described here is based on practical solidarity rather than the scientific commitments (Santos, 2014).

Thesis Structure

This thesis is organized in two main parts. In the first part the theoretical framework for *DAO* and the mentoring program are presented. Chapter 1 presents an epistemological perspective concerning the conceptualization, challenges, achievements and promotion of *DAO*. This perspective is based on a multidisciplinary literature review, which includes the following topics: the conceptual issues in performance; the subjective world of performers; music performance in higher education; and music performance in the music industries. The perspective was refined through two exploratory studies, which are presented in the Chapters 2 and 3. These first three chapters describe the development of the theoretical framework of *DAO*, which is presented in Chapter 4. Chapter 5 presents the mentoring program, which was developed from this theoretical framework.

In the second part, a naturalistic inquiry that explored *DAO* pursued by the students who agreed to participate in the mentoring program is described. This empirical study was based on an *ethnographically informed action research*, whose methodological procedures are described in Chapter 6. The results achieved include perspectives on *DAO*, attempts to promote it and the role of the mentoring program in assisting students to nurture *DAO* as performers in the music industries. Students' perspectives on *DAO* (i.e. conceptualization, challenges and achievement) are presented in the Chapter 7. Students' attempts to promote their *DAO* - including challenges faced and achievements - are described in Chapter 8. Chapter 9 presents students' perspectives on the potentialities of a mentoring program conceptualized to assist them to nurturing their *DAO*. Chapter 10 presents an overall discussion of all results presented, while Chapter 11 brings to light some final thoughts concerning the pedagogical implications, limitations and future research.

PART I: CONCEPTUALIZING DESIRED ARTISTIC OUTCOMES AND DEVELOPING A MENTORING PROGRAM

Introduction

The first part presents the theoretical framework of *DAO*, which underlies the development of the mentoring program. In DSRO the development of mechanisms (e.g. mentoring program) takes account of the existing knowledge concerning the possible problem's solution for which such a mechanism was conceptualized. In this particular case the problem was the lack of support in higher education music institutions concerning the achievement of students' *DAO* as performers in the music industries. Nunamaker et al. (1991) emphasized the definition of theoretical bases which permit researchers to develop a deeper understanding of the problem. The authors also suggest such bases allow the recognition of the resources required and the typology of the solution. In the present thesis the development of the theoretical framework is based on two streams: a multidisciplinary literature review and exploratory studies.

The multidisciplinary literature review (i.e. Chapter 1 – Background) presents a theoretical perspective on *DAO* in music performance. The typology of literature review adopted here combines two different approaches: *conceptual literature review* and *state-of-the-art review* (Jesson, Matheson, & Lacey, 2011). The former aims to synthesize areas of conceptual knowledge that contribute to a better understanding of the issue. The latter brings readers up to date on the most recent research on the topic of interest.

In addition, the literature review was fostered by the results of two exploratory studies conducted in parallel (i.e. Chapters 2 and 3). The use of exploratory studies is recommended in the literature as a means to develop or refine theoretical frameworks (Maxwell, 1996). The author suggests the use of pilot or exploratory studies to promote a deeper understanding of existing concepts or theories that inform the research. 'This strategy can provide insights on the meaning that the studied phenomenon have for the actors who are involved

in them and the perspectives that inform their actions' (Maxwell, 1996 p. 80). Exploratory studies allow the researcher to refine data collection plans, providing conceptual clarification that could be explored later (Yin, 2009). On the same line of thought, Welch (2007) encourages researchers to 'take account of a multifaceted reality, even if the research's prime focus may be on one particular aspect of that reality' (Welch, 2007 p. 23). The author asserts that in an educational setting, the individual biographies, neuro-psychobiological dispositions of the participants, the nature of the pedagogical process, the actual/intended musical behaviours, as well as the contexts for learning, including various historical and socio-cultural perspectives, must be taken into account when the understanding of a phenomenon is intended (Welch, 2007). The exploratory studies presented here embraced the collection of two datasets: one gathered from a group interview with postgraduate students at a higher education music institution and the other collected from master class observations, where renowned performers-teachers advise students on how to achieve *DAO*. These two groups of musicians, students and performers-teachers, were the focus of the analysis due to the interest in understanding the conception of *DAO* from two different perspectives: the perspective of a musician at the starting point of developing a professional career, and the point of view of those musicians that actually succeed in achieving such a career.

Based on the triangulation between literature review and exploratory studies, the theoretical framework of *DAO* is presented (i.e. Chapter 4). Such a theoretical framework consists of an epistemological perspective concerning the conceptualization of *DAO*, how such a desired outcome could be achieved, the challenges faced by higher education music students in achieving it, and how students could be stimulated to nurture their *DAO* in order to successfully navigate as performers in the music industries.

Based on such an epistemological perspective, the bases of the mentoring program were designed (i.e. Chapter 5). Such bases included the foundations that inform the conceptualization of the program and the structure adopted.

CHAPTER 1: BACKGROUND

1.1 Introduction

This chapter describes the background that informs the present research. This background was built on a multidisciplinary literature review that covered four main issues: (i) the conceptual issues in performance (including general perspectives on performance and on music performance); (ii) *DAO* (embracing mental representation of desired performance); (iii) music performance in higher education (including a conceptualization of higher education music institutions, historical practices, future directions and the role of mentoring) and (iv) music industries (including the live performance industry and perspectives of career). The first two topics were driven by a conceptual literature review, while the other three by a state-of-the-art review. These issues were selected taking into account that the aim of this thesis is to propose a mentoring program to connect higher education music institutions and music industries. This program is based on an understanding of musicians' *DAO*, which are closely related to conceptualizations of performance and career (Persson, 2001). This internal conceptualization develops through mental representations of desired performance that serve as a framework for artistic aspirations on the stage (Papageorgi & Creech, 2014).

Concerning the first issue (i.e. the conceptual issues in performance) this chapter presents a discussion on the existing concepts of performance, taking into account anthropological, psychological, sociological, linguistic and artistic perspectives. Such perspectives informed the discussion on different definitions of music performance. Concerning the second issue (i.e. *DAO*) this chapter brings to light existing insights on *DAO* as well as the development of such internal conceptualization through mental representations of desired performance. Concerning the third issue (i.e. music performance in higher education) this chapter presents a discussion on historical aspects that shaped performance teaching in higher education. Based on such aspects, new perspectives on this topic are also considered. Finally, the current paradigms and structure of the music industries are explored (i.e. fourth issue), taking into account the role of music performance in that sector and existing perspectives of career.

1.2 Performance: Conceptual Issues

1.2.1 General Perspectives

The concept of performance has become popular in such areas as arts, sports, literature and social sciences (Carlson, 2010). As a result of this popularity, a consensual and multidisciplinary definition for performance became quite complex. Strine, Long, and Hopkins (1990) refer to this complexity as being a ‘sophisticated misunderstanding’ promoted by participants who are concerned with the articulation of a critical position regarding performance instead overthrow different perspectives. This dialogue has enriched a plural conceptualization of performance (Carlson, 2010). Notwithstanding such plurality, three visions of performance have been appointed as central in this debate (Carlson, 2010): *performance as culture* (i.e. discussed by anthropologists), *performance as social behaviour* (i.e. discussed by psychologists and sociologists) and *performance as language* (i.e. discussed by linguists). Moreover, the emergence of *performance as a form of art* (i.e. discussed by artists) in the 1970’s opened a field for the discussion of such perspectives (Carlson, 2010).

The conceptualization of performance adopted by a considerable body of literature in performance studies is based on the theoretical framework developed in the 1960’s and 1970’s in the field of anthropology (Schechner, 2006). Some authors in this field recognize performance as a cultural manifestation, which embraces a series of activities such as theatre, dance, concerts, religious events, weddings and so on (Singer, 1959). This perspective was firstly sketched by Gurvitch (1956), who suggested the existence of performance elements in any social ceremony of daily life. Both authors assume that such social and cultural ceremonies (i.e. performance) are activities separated from others by space, time, attitude or all three combined. Singer (1959) asserts that performance is defined by six main features, namely: (i) a definite time span, (ii) a beginning and an end, (iii) an organized program of activity (i.e. roadmap), (iv) a set of performers who are responsible for communicating a given message (Bauman, 1986), (v) an audience and (vi) a place and occasion of performance. According to these authors, performance should not be confused with the message conveyed by the

performer. Alter (1990) suggested the expression *referential* (to designate the text or roadmap) and the expression *performance* (to designate the exhibition of abilities). Such abilities described by Alter (1990) concerns communication with an audience in a social and limited ceremony.

During the twentieth century, sociological and psychological views of performance emerged. Such perspectives recognize performance as a social behaviour (Carlson, 2010). Schechner (2006) suggested any human behaviour, from arts to politics, could be recognized as performance. Such behaviour presumes the existence of an act, a scene, an agent and a proposal (Carlson, 2010). Thus, this perspective recognizes performance as every activity carried out by an individual in a period demarcated by his/her presence in front of a group of observers who are influenced by him/her. Following this line of thought, sociologists focused on the interactions that surround social behaviours, while psychologists focused on the behaviour itself (Schechner, 2006). The recognition of such features of social roles led some psychologists and sociologists to explore the concept of *role-playing* as a source of conceptual analyses of human performance (i.e. the changing of one's behaviour to assume a role either unconsciously to fill a social role, or consciously to act according to an adopted role) (Carlson, 2010). This perspective suggests that different social roles played throughout one's life shape the individual.

Linguistics has been another influence that has contributed to the conceptualization of performance, as have Anthropology, Sociology and Psychology. This field has recognized performance as a language so that linguistic analysis has been focused mainly on the communicative act. The first author to discuss the expression in this field was Chomsky (1965) who proposed the difference between competences (i.e. grammatical knowledge and ideal of language) and performance (i.e. application of such knowledge in a 'talk situation'). This perspective emphasizes the action, but maintains the concern with procedural aspects of the language. However, definitions of performance as an autonomous activity, regardless of the competences involved, started to blossom in the 1960's (Carlson, 2010). Austin (1975) suggests that such communication is not necessarily concerned with an abstract idea behind it, but with the resulting

effect of such idea on the audience (Carlson, 2010). On the same line of thought, Van Dijk (1977) suggested that a key aspect for reaching that effect is the intention adopted by the performer. The author suggests that intentions are developed through mental representations (i.e. context models) which encompass individual constructions of social context (Van Dijk, 1977). The author asserts that a performer creates such a context based on the selection of most relevant properties behind it.

The interest for performance as a form of art started in the 1970's through artists who were generally impatient with forms and limitations of pre-established arts (Carlson, 2010). These artists proposed a break with the hegemonic paradigm that recognized performers as a problematic deviation or even as an aesthetic failure in the transmission of a given text. This perspective recognized performers as creators of a given context (i.e. as asserted by some linguists) rather than interpreters (Cohen, 1998). Carlson (2010) positioned such artists as connected to movements such as Experimentalism, Futurism, Dadaism, Surrealism, Bauhaus and Happenings. These movements have been oriented by visions that place performance as a defined activity contextually produced for an audience. Moreover, artistic perspectives on performance seem to have been shaped by the following features: (i) breaking the boundaries between painting, music, dance and other forms of art, (ii) analysing the relationship between the aesthetic input and the social context and (iii) exploring alternative styles of performance (Carlson, 2010). This frame places performing arts as a basic mode of the postmodern view. The author asserts that postmodern performance looks for problematizing structural affirmations, while searching for alternative means to negotiate social and aesthetical structures. The author suggests that in postmodern performances the subject is decentralized, the representation is denied and the sense of reference (i.e. text) is rejected.

All the views presented recognize that the conceptualizations of performance converge for a social and limited event. Both performers and audience reflect, interpret and engage emotionally, mentally and maybe physically. Bauman (1986) also asserts that all performance, regardless of the analytical perspective, is based on desired outcomes or intentions developed as mental

representations. The author emphasizes that these mental representations allow performers to assess how the performance should be – even when the idea is not pursuing some desired outcome in particular.

1.2.2 Music Performance

Music performance has been viewed and analysed in different ways. An influential perspective in traditional musicology has conceptualized music performance as the reproduction or realization of scores (Ramnarine, 2010). To a certain extent, this definition illustrates an existing paradigm that highlights the importance of the text and places the performer as medium, the conduit for the voice of the composer, expressed in a given text. This perspective meets existing views that considered the performer as a possible aesthetic failure, or even a deviation of the ‘real’ meaning behind the music (Carlson, 2010).

Although the definition described above has been technically accepted for many years, the conceptualization of music performance has changed over time. Cook (2003) suggests that music performance is a social phenomenon, as asserted by sociologists, anthropologists, psychologists and performing artists. D. J. Elliott (1995) proposes that such a social phenomenon is shaped by the articulation of the following ingredients:

- A music maker or music makers
- Some kind of knowledge which determines and informs the intentions of the music makers, including knowledge of relevant standards and traditions of music practice
- The sounds that music makers make and act upon in relation to their musical knowledge
- The instruments (including voices) of their work
- The actions of performing (and/or improvising)
- The musical product view (i.e. a performance of a composition or an improvisation)
- The context (physical, cultural and social) in which music makers interpret, perform, or improvise music works (D. J. Elliott, 1995).

Turino (2008) proposes two expressions to refer to social performance as discussed by Cook (2003) and (D. J. Elliott, 1995): *presentational performance* and *participatory performance*. The first one, *presentational performance*, describes situations where the audience does not participate in music making. The second one, *participatory performance*, involves performances where there are no artist-audience distinctions, but only participants who perform different roles. Following this line of thought, Windsor & Bézenac, (2012) recognize performance as a social and collective process. The authors suggest that in musical traditions other than Western art music concerts, the distinction between composer, performer and listener simply does not exist. Such traditions recognize performance as a collective process in which groups of people coordinate and regulate their actions to achieve common goals. Ramnarine (2010) places such social practice as a method of critical and inter-subjective inquiry and as a social, political, and aesthetic action. Currently, musicians from the Western art music canon (Davidson, 1997) tend to view performance in terms of public concerts given to an audience (Hallam, 2008). Such concerts are recognized as a musical act, where a musician or group of musicians ‘self-consciously enacts music for an audience’, based on a pre-existing work (Ritterman, 2002). Such a social act, or ritual (Small, 1998), does not emanate from the performer alone, but from an interrelationship between composer, performer and listener (Dunsby, 2002).

Notwithstanding the social aspect in music performance, two other features have enriched the definition of music performance: communication and intention. Hallam (2008) asserts that communication in music performance depends on shared meanings, understanding and intentions on the part of performers and audience. Other authors place music performance as a particular form of intentional human action, which depends on the deliberate formulation of purposes in a defined context (D. J. Elliott, 1995). Intentions in music performance are also recognized as being shaped by both spiritual and emotional beliefs (Ramnarine, 2010). Such intentions differentiate between (i) involuntary physical movements, reflexes and manifestations of character (e.g. acting impatiently) and (ii) intentional actions (D. J. Elliott, 1995). Clarke (2002) reinforces that such intentions depend on the construction and articulation of musical meaning in which cerebral, bodily,

social and historical attributes of the performer converge at the same point. Music performance is thus seen as *embodied practice*, that is a way of training the body to behave in an intended way (Ramnarine, 2010).

To a certain extent, the perspectives described above cover a substantial body of recognized definitions concerning music performance. Such definitions are based on the views of music performance adopted by musicologists, ethnomusicologists, instrumentalists and singers. All these views emphasize the importance of the musical act, even when the latter seems not to be the main concern (i.e. musicological view). The conceptualization of performance discussed here assume the existence of several ingredients that shape this broad phenomenon (Cook, 2003; D. J. Elliott, 1995). Most of the points of view presented here are socially constructed and shaped according to contexts and values embodied. Yet, these perspectives suggest that, as general performance, music performance seems to be plural and multifaceted. Despite such plurality, some features seem to appear constantly associated with the conceptualization of this phenomenon. These features place music performance as a social, limited, multidimensional and communicative activity, where performers create a context based on the definition of relevant properties (e.g. repertoire, instruments, relationship with audience) according to their desired outcomes. Such desired outcomes are negotiated with an audience, who in turn reconstruct and articulate their understanding of such communication taking into account different meanings, regardless of the level of participation adopted. The following section discusses the nature of performers' intentions in music performance (i.e. *DAO*), taking into account the plurality of this phenomenon and the features here recognized.

1.3 The Subjective World of Performers: Desired Artistic Outcomes

1.3.1 Existing Perspectives

DAO have been scarcely debated in the literature of music performance, and some of the existing evidence concerning their development has not been empirically explored yet (Persson, 2001). This apparent lack of research leads to an overlap of terms, which may promote a misunderstanding concerning its definition: *big picture* (Chaffin, Imreh, Lemieux, & Chen, 2003), *musical intention* (Persson, 2001), *mental representations of desired performance* (Lehmann, 1997) and *artistic image* (Neuhaus, 1973). Regardless of the expression used, all these terms converge in the same meaning: the performer's ideal to communicate artistically with the audience. This internal ideal has awakened the interest of scientists, who aim to demystify the subjective aspects involved in music performance (Persson, 2001). However, *DAO* has been elusive to a traditional psychological research paradigm and has therefore rarely been asked. Despite this, several pieces of evidence are pinpointed in the literature suggesting that musicians conceptualize a piece of music by constructing a type of affective pattern (i.e. *DAO*) related to the musical structure (Persson, 2001). This construction seems to be generated by the conscious manipulation of musical memories, mainly through visualization, in order to evoke a given mood. This process seems to be shaped by musicians' conceptualizations of performance, so that the literature has brought to light that performers just promote changes in their conceptualization of *DAO* if they change their whole conceptualization of performance (Persson, 2001).

The literature also suggests that *DAO* are shaped by perceptions and ambitions for career. This perspective advocates that musicians develop internal constructions of their performance based on their professional ambitions (Persson, 2001). These ambitions might be hedonic, social and for achievement. Hedonic motives involve the search for positive and emotional experiences, while social motives concerns the significance in belonging to a certain group that has certain desirable attributes with which one identifies. Finally, achievement motives can be exhibitionism (i.e. a desire to show the results of an effort); independence (i.e. the

means to achievement are secondary to the success itself); dependence (i.e. the means to achievement are important, but do not constitute the ultimate target); aesthetics (i.e. the means also provide the target); and support (i.e. the means are extrinsically provided, mainly by teachers and parents) (Persson, 2001).

On the other hand, Papageorgi and Creech (2014) suggest that *DAO* are shaped by an existing discourse from the nineteenth century which seems to emphasize perspectives of ideal musicians. According to some authors, an ideal musician should be: (i) someone whose primary responsibility is to rise above technical matters; (ii) someone who is able to increase his sensitivity to the inner spirit of the music and to communicate this spirit to others (Sigel, 1966); and (iii) someone who can aspire to widen the horizons of technical expression in musical art (Fano & Gregory, 1917). Yet, ideal musicians are described as being those whose *DAO* seemed to be communicating the abstract beauty of musical structures, those who thought of music as the ‘true language of the heart’ and those who were driven to disclose their ‘feelings and sensations’ through music (Holtz, 2009). Despite the apparent romantic orientation behind these views, any of these statements places the fulfilment of the composer’s intentions as the core element for an ideal musician. Recently, Bennet (2007) challenged the traditional discourse concerning ideals in music performance suggesting that a musical ideal in the music profession of the twenty-first century requires more than an elite standard of professional performance practice. The author suggests that in the twenty-first century it consists of ‘the ability to sustain one’s professional practice within a framework that meets one’s personal, professional and artistic needs’ (Bennet, 2007 p. 185).

The debate concerning *DAO* in music performance has also been closely associated with the perceptions of personal authenticity (Kivy, 1995) and expressive authenticity (Dutton, 2005), since the development of such an affective pattern seems to be shaped by such values. Both visions refer to the personal integrity in performance reflecting the creativity of the performer’s work (Östersjö, 2008). Personal authenticity has been treated as key issue in popular music, but has not been further discussed in the Western art music canon. Östersjö (2008) criticizes the use of personal authenticity as a criterion by which to conduct

aesthetic analyses of music performance. The author claims that assuming that performers are able ‘to be true to oneself’ (i.e. in the sense of culture and feelings) could be quite incipient and inconclusive. Östersjö (2008) proposes the expression *artistic integrity* to refer the aesthetical values and ideals that shape performers’ *DAO*.

Sloboda (2013) argues that *DAO* plays a central role in performance optimization. The author asserts that performances judged as optimal tended to be those where the performer had a clear intention to communicate (i.e. usually an emotional message to be conveyed to the audience). Despite this, achieving *DAO* seems to be a challenging task, particularly for musicians from the Western art music canon (Davidson, 1997; Sloboda, 2013). A survey involving 53 musicians aimed to understand the musician’s ability to communicate an affective and effective ideas to the audience (Minassian, Gayford, & Sloboda, 2003). All participants were engaged in regular high-level performances. The results indicate that, on average, less than 40% of their public performances were self-rated as optimal. More than 60% of performances thus failed to meet the performers’ own expectations. The authors propose the following explanation for this result:

Even the most well rehearsed and highly trained musicians are not able to reliably produce performances that are optimal for intended expression. They have well days and off days when a well-rehearsed performance just fails to come alive for reasons that are elusive to both performer and listener (p. 23).

Windsor and Bézenac (2012) criticize this apparent lack of artistic realization of Western art performers. According to the author, this musical tradition incorporates actions that deliberately go against the characteristics of the instruments used, which consequently contribute to a sub-optimal performance. Musicians often go to great lengths to overcome bodily and instrumental constraints in order to achieve particular aesthetic or functional goals (e.g. learning lines that are characteristic of another instrument or instrumentalist). The author exemplifies this assumption mentioning compilations of technical exercises and study books used in Western classical music education (Windsor & Bezenac 2012).

As presented so far, *DAO* seems to be an affective pattern that serves as goal to achieve on stage, which seems to play an important role for optimal

experiences in music performance. Such conceptualization is closely related to the perceptions of performance, so that changes in *DAO* seem to depend on changes in the conceptualization of performance. Moreover, perceptions of career and notions of artistic integrity may also shape this internal conceptualization.

1.3.2 Development

The literature suggests that *DAO* develops through mental representations of desired performance (Papageorgi & Creech, 2014). Lehmann (1997 p. 143) stated that ‘the most important goal of performance is to match a highly vivid representation of the desired performance with the current execution’. Holmes, (2005) argues that elite musicians form such representations and then search for ways of translating it into reality. These authors noted that imagery of ideal performances provided musicians with a concrete goal to aim for while on stage (Clark, Williamon, & Aksentijevic, 2011). Ericsson, Krampe, and Tesch-Romer (1993) emphasize the importance of keeping such an internal picture, even when the idea that a performer has a complete fixed representation is recognized as an idealization (Clarke, 1988).

Recent researches have been suggesting the importance of understanding musical mental representations of *DAO* in order to rethink pedagogical attitudes concerning the current demands of a musical performance career in the twenty-first century (Bennet, 2007). The existing literature suggests the need to explore the tacit influence of mental representations pursued by musicians on higher education music curricula, music assessment, strategies and music funding policies (Creech et al., 2010). This concept seems to have a considerable impact upon musicians’ aspirations and might shape the approaches to performance teaching (Creech et al., 2010). Concerning the pedagogical implications of mental representation, previous studies have suggested that musical learning should be orientated so as to assist the student to nurture a mental representation of a desired performance. The results of comparisons between music students and expert musicians suggest that differences exist in terms of their ability to develop such an internal phenomenon (Jorgensen & Hallam, 2010).

Conceptualizing mental representation is difficult, as the phenomenon possesses a certain degree of ambiguity (Lehmann, 1997). Thus, there have been several attempts in the literature to define it (Clark et al., 2011). Despite this, a consensual definition that could be transversal to all performance domains and that could promote the acquisition of strategies to optimize performance practices is still missing (Clark & Williamon, 2011; Gabrielson, 1999). In fact this lack of consistency in defining mental representation has been observed in areas other than music (Clark et al., 2011).

Since early years, the phenomenon of mental representation has been explored in several areas, namely cognitive psychology, education, sports, philosophy, and cognitive neuroscience as a multi-modal process. In music performance, mental representation has been considered an internal image of musical aspects, including musical gestures (Lehmann, 1997), symbol interpretation (e.g. meter and dynamics) (Palmer & Krumhansl, 1990), and emotional communication (Gabrielson, 1999). However, there have been other authors considering mental representation in music performance as a phenomenon directly associated with artistic imagery (i.e. an aesthetic desired outcome that serves as a reference by which to guide performance preparation (Chaffin, Imreh, & Crawford, 2002; Gabrielson, 1999; Neuhaus, 1973). Due to this plurality of viewpoints concerning this phenomenon, the present section explores different perspectives of mental representations found in areas other than music in order to build a perspective on such a mental phenomenon.

A recurrent definition of mental representation found in domains other than music is that of represented knowledge in the brain. Knowledge represented in the form of images in the brain controls the perceptual, cognitive and motor systems when interacting with the environment (Tenenbaum & Land, 2009). Thus, it is suggested that changes in human performance are accounted for by changes in mental representations. In cognitive neuroscience, mental representation is regarded as the product of an internal psychophysiological processing of the results of the interaction between several organic systems (e.g. endocrine, immune, and nervous) and the brain (Damásio, 2010). This interaction results from (and influences) individual social and cultural features (Damásio, 2010), enabling

the realization of environment, actions, and thoughts as mental images. Consequently, these images will feed the psychophysiological processing in a feedback loop (i.e. a reaction from the images themselves) (Damásio, 2010). These perspectives are supported by phenomenological studies of music (Windsor & Bezenac, 2012) which reveal that music-makers are not only influenced by what is heard but also by what is felt. Bodily sensations such as the degree of comfort or discomfort experienced when playing an instrument may influence musical choices, orienting music-makers towards certain ways of playing and away from others (Windsor & Bezenac, 2012).

The psychophysiological process should not be mistaken for a simple type of imagery (Stenberg, 1999). Some authors propose mental representation as an outcome of complex interactions between concepts and imagery (Novak, 2010). A perceived regularity or pattern in events or objects, by which one organizes knowledge, constitutes concepts, whereas imagery is an internal experience that one may have in the absence of the real stimuli (Cumming & Ramsey, 2008). This perspective is based on two different types of learning associated with mental representations: *representation learning* and *meaningful learning* (Novak, 2010). In line with theories of mind organization, learning the definition of a word, for example, is essentially representational learning (i.e. one can have an image as a definition for performance, but not a clear concept or pattern of its meaning (Novak, 2010). To learn the meaning of the word, which is the regularity or the pattern that the word or symbol stands for, is conceptual learning (i.e. the image reflects an internal perception of a pattern and the possible elements involved in a given concept). The regularity of patterns here described emerges from interpretations of lived experiences, rather than abstract explanations that are not associated with acquired knowledge (Novak, 2010). According to this point of view, another person besides the performer cannot inculcate a mental representation as this phenomenon is personal and unique; dynamic; subjective, with some objective features; based in opinions and emotions that shape the manifestation of the self (Van Dijk, 2010).

Based on the contributions of all areas described above, one might argue that mental representation results from the organization and storage of knowledge

as concepts. These concepts are represented as mental images, which underlie human expression and enable life management (Cumming & Ramsey, 2008). This network between concepts and images (i.e. mental representation) constitutes the primary mediator of performance and influences the level of performance quality (Starkes & Ericsson, 2003).

1.4 Music Performance in Higher Education

1.4.1 Conceptualizing Higher Education Music Institutions

Except for a few institutions which focus on a multi-genre approach, higher education has been dominated by Western art music (Jorgensen, 2014). According to the author, the teaching of such music is shaped by the environment of the institution. There are different views concerning the conceptualization of higher education. In some countries such institutions usually follow either an academic or a performance-based route (Jorgensen, 2014; Papageorgi et al., 2010). The academic route is mostly offered in university music departments while the performance route is offered in conservatoires. Despite the apparent differences, these two educational environments (i.e. university department and conservatoires) have similarities as they both aim at educating musicians (Papageorgi et al., 2010). While university music programs usually offer a variety of modules such as musicology, performance studies, music technology, composition and music education, conservatoires are specialist-performing institutions and as such their main focus is on performance practice, complemented by some academic music subjects (Papageorgi et al., 2010). However, this difference between institutions is mainly common in European and U.S. schools (Jorgensen, 2014) so that it cannot be applied in several other countries. In order to follow a consistent epistemological position concerning higher education music institutions, this thesis focuses on those institutions whose teaching framework is shaped by the following existing learning cultures (Perkins, 2013): (i) cultures of specialism (i.e. privileging the development of specialized performers); (ii) cultural musical hierarchies (i.e. privileging ‘star’ students within

musical hierarchies); (iv) cultures of vocational position taking (i.e. orienting students towards vocational possibilities); cultures of social networking (i.e. encouraging proactive construction and maintenance of relevant contact networks).

Research into music performance teaching in higher education has been mainly focused on the learning process (Jorgensen, 2014). However, such interest has been enlarged in the last few years. Concerns with students' development in graduate programs are exemplified by publications focused on this theme (Bennett, 2012; Bennett, 2008; Papageorgi & Welch, 2014). Despite the growing body of research, higher education music institutions remain largely not researched and, crucially, relatively unchallenged (Perkins, 2013). The author argues that research has paid little attention to the cultural practices that characterize and shape higher education music institutions. This same author in another study concluded that students entering into classical degree programs have prior instrumental learning experiences with private tuition and they expect this to continue in higher education (Lebler, Burt-Perkins, & Carey, 2009).

1.4.2 Historical Practices

Traditionally, music performance teaching in higher education music institutions has been associated with instrumental/vocal teaching and one-to-one tuition (Jorgensen, 2009; Silverman, 2008), where the conceptualization of performance seems to be the demonstration of technical abilities, instead of communicative abilities (Ford & Sloboda, 2013). This approach has been more teacher-directed than student-centred (Jorgensen, 2009).

Music performance teaching plays an important role in higher education institutions. There is evidence that this component occupies 50% of the curricular program in many institutions (Carey & Lebler, 2012). Despite this over-importance given to performance teaching, the core curriculum has essentially remained the same over the past 100 years (Beeching, 2012). Several music colleges still continue to train young musicians primarily using traditional curricula, values and expectations that remain from the nineteenth century (Beeching, 2012; Beeching, 2004).

The existing practices described above were historically constructed from values institutionalized in the Paris Conservatoire in the nineteenth century (Sloboda, 2013). These values placed performers essentially as interpreters of other people's music and opened ways for the following practices: (i) specialism in a single instrument or vocal type; (ii) a pursuit of virtuosic technique, (iii) need of accurately realising the composer's score and (iv) a standardization of exams and prizes as a means by which to monitor the quality of music performance (Ford & Sloboda, 2013; Sloboda, 2013). Institutions became the protectors of certain technical and interpretative standards, which can be observed by several manuals on how to teach music performance published by instrumental teachers and used by students from different schools (Sloboda, 2013). This paradigm helps to establish such standards, creating a route to employment of teacher-performers such as Kreutzer (violin) and Czerny (piano) (Sloboda, 2013). Moreover, this culture constrained creative initiatives in students (Silverman, 2008) who insisted on the conformity and adherence to rules of tradition and historical authenticity (Persson, 2001). This assumption can be observed through popularized expressions as 'just play the notes', 'follow the score', or 'play what is on the page' so used by musicians from the western art music canon (Ramnarine, 2010).

Recently, other authors have pointed out the lack of creativity in the music education system (Haddon & Potter, 2014), particularly in higher education (Burnard, 2013; Burnard & Haddon, 2016). Such lack of creativity showed that the historical scenario described above still exists (Welch, 2012). This historical model has also affected the understanding of music performance as a career path in the twentieth century (Sloboda, 2013). Evidence suggests that students are facing some difficulty in finding ways to connect their passion for music performance to real-world contexts (Gaunt et al., 2012).

1.4.3 Future Directions

The historical practices motivated a growing discussion around traditional approaches practised in higher education music institutions in the last years (Lennon & Reed, 2012). There is evidence indicating a growing perception that the historical model neither prepares students for their likely futures nor helps them to

achieve their own *DAO* (Carey & Lebler, 2012). Other authors suggest that the professional music field is changing faster than training programs, which in turn creates a tension between the skills prioritized and those needed to sustain a career in music (Beeching, 2012; Smilde & Halldórsson, 2013). This perceived tension highlights the importance of designing approaches that effectively equip musicians for sustainable careers (Bennett, 2012). Thus, an increasing interest in career departments in higher education institutions has been observed (Weller, 2012). The aim underlying such initiatives is to facilitate the development of entrepreneurship skills due to the quick changes in the scenario of the music profession, which is challenging higher education music institutions to discuss their models and approaches of teaching and learning (Lennon & Reed, 2012). In order to prepare holistic professionals, rather than instrumentalists, insights provided by disciplines such as aesthetics, analysis, musicology (including ethnomusicology) and psychology might be of paramount importance (Clark, Lisboa, & Williamon, 2014; Ritterman, 2002).

Other authors suggest that higher education music institutions might adopt a multi-genre approach, exploring other genres than music from the Western art music canon (Papageorgi & Welch, 2014; Sæther, 2013). Apparently, there are similarities concerning the process of musical maturation apart from the genre that could inform such approaches (Esslin-Peard, Shorrocks, & Welch, 2015). Moreover, students bring different musical backgrounds and interests, which must play a central role in the learning process (Welch, 2012). Following this line of thought, some authors have suggested that the development of new environments based on collaborative learning, where different genres would cohabit, could be of paramount importance (Gaunt et al., 2012; Gaunt & Westerlund, 2013). Such a learning environment might democratize the pedagogical experience, bridging practice and theory (Gaunt & Westerlund, 2013). Moreover, these learning environments could facilitate the stimulation of students' artistic potentials and preferences regardless of the artistic path (Papageorgi et al., 2010). Therefore, some authors have argued that this alternative could allow students to develop their evaluative expertise in order to monitor and evaluate their own work while it is in progress (Lebler, 2013; Sadler, 2005). The design of such learning

environments must consider *DAO* and students' identities, taking the previous learning experiences of students into account (Lebler et al., 2009). Despite some efforts (Gaunt & Westerlund, 2013), attempts to design and promote such a kind of environment have been scarcely tested and little evidence can be found in the literature concerning the efficacy of such models of teaching and learning (Gaunt et al., 2012). There have been ethical constraints, mainly regarding assessment, behind such initiatives that still need to be explored (Christophersen, 2013). The author suggests that to engage in a collaborative learning environment may not immediately be easy for all music students. 'Some may find it hard to meet the expectations and comply with the conventions, or to commit to the collaborative community. It is vital, for example, to distinguish between self-initiated collaboration and instructed collaboration' (Christophersen, 2013 p. 86). Despite this, there are few doubts concerning the validity and benefits of collaborative learning in higher education (Gaunt & Westerlund, 2013).

Parallel to the concern with the development of collaborative learning environments that fosters musicians' development, other ideas in music performance teaching have been discussed in the literature. In fact, there is evidence in the literature that indicates few opportunities for students to share their ideas with other musicians (Jorgensen, 2009). Perkins (2012) suggests regular meetings, ideally with somebody removed from the central learning process in a safe, non-judgmental setting to offer possibilities for students to discuss and share their ideas. Moreover, some authors have also debated the role of alumni as a means to enrich pedagogical experiences in higher education institutions. Weller (2012) suggests that it is possible to gain powerful insights regarding careers by staying in touch with graduates. Such initiatives might also help institutions to understand the evolution of students' profiles over time.

1.4.4 The Role of Mentoring

It has been recognized that higher education must encourage students to challenge stratified views of knowledge (Gutiérrez, 2007) as well as developing critical thinking and self-reflection (Freire, 1996). An educational approach that could meet such demands and fill in the gap between musicians' *DAO* and the

professional demands of the music industries is *Mentoring* (Gaunt et al., 2012). This educational approach is understood as evolutionary, because it is focused on individuals' long- as well as short-term development and takes into account the whole person rather than the specific professional skills needed to meet an immediate challenge. Mentoring is often seen as an effective way of enabling individuals to engage more fully with the context in which they are working (Renshaw, 2009). The reflective approaches used in mentoring can help to foster a deeper awareness of context and place, thereby strengthening a person's conviction and understanding of what they are doing. Mentoring provides opportunities for individuals to step outside their immediate situation and become detached spectators of their own practice and learning (Renshaw, 2009). Moreover, this approach considers the individual in a broad context and recognizes the interdependence of personal and professional development. The main goal of mentoring may be described as to assist the learner to integrate as a fully functioning person within the society they inhabit (Renshaw, 2009).

In the field of music, Renshaw (2009) provides a useful definition that also makes clear distinctions between mentoring, instructing, advising, counselling and coaching. According to the author, instructing comprises a didactic form of imparting and passing on specialist knowledge and skills with little scope for dialogue. Advising constitutes a conversation about professional issues that arise from practice in a specific context. Counselling is a conversation about personal developmental issues that might emerge from professional practice. Coaching is an enabling process aimed at enhancing learning with the intention of improving a particular aspect of practice. This approach has a short-term focus with an emphasis on immediate micro-issues. On the other hand, mentoring is a developmental process, including elements of coaching, and counselling, aiming at sharing knowledge and encouraging individual development (Gaunt et al., 2012). The author also says that mentoring 'has a longer-term focus designed to foster personal growth and to help an individual place their creative, personal and professional development in a wider cultural, social and educational context' (Gaunt et al., 2012 p. 29).

Table 1.1 illustrates the mentoring framework in music proposed by Renshaw (2009). The author suggests four dimensions which shape the learning environment. Such dimensions describe elements of effective conditions for mentoring, characteristics of reflective and reflexive interactions and qualities of effective mentors (Gaunt et al., 2012). Although this framework has been discussed in the literature by other authors, teaching interactions described in higher education music institutions tended still towards modes of coaching, advising and instructing rather than mentoring (Gaunt et al., 2012). The framework proposed by Renshaw (2009) was inspired by existing theories of lifelong learning which focus on experiential, transformative, reflexive and action learning, shaped by critical dialogue and reflective conversation as a means to promote a deeper integration between reflection and action (Freire, 1996).

Table 1.1: Mentoring Framework in Music (adapted from Renshaw, 2009)

Aspects of a mentoring environment	Characteristics of reflective interactions	Characteristics of reflexive interactions	Qualities of effective mentors
<p>A non-judgmental, safe environment, based on empathy, trust and mutual respect, encouraging honesty and risk-taking.</p> <p>Clear ground rules and boundaries; roles, responsibilities and expectations made explicit; confidentiality observed.</p> <p>The person mentored defines the agenda and shared focus.</p> <p>The exchange may take place through creative practice as well as verbal interaction.</p> <p>Time-based; a definite beginning and end to the mentoring relationship.</p>	<p>Making connections, asking open questions, listening actively, absorbing, rephrasing, reflecting, mirroring back, responding by challenging the mentee in a non-directive way.</p> <p>Empowering the mentee to take responsibility for their own learning and to seek out direct evidence from their practice and experience.</p> <p>Empowering them by asking neutral, open questions that encourage critical self-reflection, curiosity and a sense of enquiry</p> <p>Deepening the mentee's awareness and conviction in what they are doing by fostering a greater understanding of context and place</p> <p>Helping the mentee to map out a future vision that is sustainable and rooted in practice-based evidence and experience.</p> <p>Strengthening the mentee's ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective.</p> <p>Encouraging the mentee to the action.</p>	<p>Helping the mentee to clarify their motivation, find their own voice and to deepen their understanding of who they are. Encouraging the mentee to reflect on their own story, their own biography, as a means of clarifying and deepening their understanding of themselves, their history and their personal and professional journey.</p> <p>Assisting the mentee to develop an understanding of their relationship with their own creativity and learning (e.g. Why do you do what you do? What do you care about in your creative learning? What function does creativity play in your life?)</p> <p>Encouraging the mentee to articulate emotional interconnections between their identity (e.g. artistic, creative, cultural and educational identity), motivation and professional practice.</p> <p>Helping the mentee to connect their self-awareness and sense of identity to their outer world, i.e. to the context in which they work and live.</p> <p>Learning to listen actively, including respecting silence, reading body language, focusing on the substance of the conversation and, where necessary, reframing and reinforcing what has been said.</p>	<p>Credibility and experience in a particular field. Breadth of knowledge and skills to be able to make personal, creative and professional connections.</p> <p>Being willing to let go of ego, status and authority in order to understand the work of a mentee and to adopt a listening, supportive role</p> <p>Using empathy and interpersonal skills in order to ask appropriate questions regarding the personal development of a mentee.</p> <p>Aiming to develop a flexible range of language registers in order to frame appropriate questions, respond to different personal narratives and communicate meaningfully, understanding where a mentee is coming from.</p> <p>Developing the ability to be self-reflective and self-aware in order to nurture these qualities in others (e.g. questioning motivation; separating out professional from personal issues).</p>

Despite it being quite problematic to assume what is the current role of higher education institutions (Gough & Scott, 2008), there is evidence that suggests that education in music involves the development of the whole person, rather than just technical and interpretative skills (Gaunt et al., 2012). Notwithstanding, such skills are still adopted as a criterion for evaluating successful learning in many higher education music institutions (Bennett, 2012; Bennett, 2008). However, the current challenge in such a scenario seems to be assisting students to conceptualize music performance as a plural and multifaceted phenomenon that reflects one's personal values and identity, instead of restricting their views to the development of technical and interpretative standards (Gaunt et al., 2012). Such conceptualization might also be critically analysed, taking into account the existing paradigm concerning the demands of the music industries. The next section explores this paradigm bearing in mind the perspective of music performance proposed here.

1.5 Music Industries

1.5.1 Conceptualizing Music Industries

A critical understanding of music industries and other cultural industries is recognized as an important means to approach policy-making in higher education music institutions (Bennett, 2012). However, such understanding is still incipient and many research reports supported for national governments remains far from the discussion on how higher education music institutions can improve their link with such industries (Bennett, 2012; Bennett, 2008).

Although the common definition of music industries place it as a set of companies and individuals that make money by creating and selling music (Krasilovsky, Schemel, Gross, & Feinstein, 2007), it seems to be quite difficult to conceptualize it as one single industry, so that some authors have asserted the expression 'music industries' in plural (Williamson & Cloonan, 2007). The rationale is based on six reasons related to history, geography, inequality, conflict, education and policy.

The first reason (i.e. history) is based on the fact that music industry has been used as synonymous with the recording industry, which is facing a

considerable decline in recent years. This notion has excluded other branches in such sectors as live performance, music publishing, merchandising and music video. The second reason (i.e. geography) suggests that paradigm the music industries differ among countries. While the recording industry is a powerful branch in England, in Scotland this industry is not the main protagonist because of the great value placed on live performances. The third reason (i.e. inequality) refers to the lack of participation of small companies and lesser-known artists in the debate about a single music industry. This premise does not demonstrate the existing conflicts (i.e. fourth reason) concerning this sector featured by those involved in this scenario. At the same time, the plurality of existing courses concerning the music industries suggests that, in educational terms (i.e. the fifth reason), this sector is not being approached in a homogeneous way. Nowadays, there are a huge numbers of courses, which approach the music industries through different perspectives (e.g. music business, music market). Finally, the existing notion of a one single industry constrains the development of policies due to the lack of understanding and recognition of this plural sector (i.e. sixth reason) (Williamson & Cloonan, 2007).

Due to the scenario described above, an initial task is defining the extent of the music industries in order to reach a broad understanding of this sector (EY, 2014). Despite the difficulty of mapping out so plural a sector, it is possible to identify several components that provide a delineation of the extent of the term ‘music industries’. Such delineation included the following groups of stakeholders (Williamson & Cloonan, 2007): (i) creative artists, such as composers, songwriters and musical performers; (ii) agents and managers who act on behalf of artists; (iii) music publishers who publish original works in various forms; (iv) record companies that are responsible for sound recordings, the promotion and marketing of recording artists, and the development of artists and their repertoire; (v) manufacturers who are responsible for the reproduction of recordings from masters produced by studios (i.e. tangible products such as compact disks); (vi) copyright collecting societies, which administer the rights of artists, publishers and record companies; (vii) promoters who negotiate and organize live performances with agents, broadcasters and venue agencies; (viii) broadcast, retail and (ix)

entertainment sectors that allow the products of the music industries to reach the market (Throsby, 2002).

Table 1.2 provides a brief overview of the manner in which music industries are organized, taking into account the existing framework from cultural industries (Ambert, 2003). Such a framework comprises five phases where economic value is created and enhanced, including: (i) beginnings; (ii) production; (iii) circulation; (iv) delivery mechanisms; and (v) audience reception and feedback (Ambert, 2003).

A key perspective in respect of music industries is that this sector is able to grow not so much due to the strengths of actors and processes active in a particular segment of the value chain, but rather as a result of: (i) highly effective and well-utilized links between its different segments (e.g. live performance) and other industries; and (ii) the effective communication between different segments and their role-players and between the music industries and allied industries (Ambert, 2003).

Table 1.2: Framework of Music industries (adapted from Ambert, 2003)

Beginnings	Production	Circulation	Delivery mechanisms	Audience reception and feedback
<p>Musical education in formal and informal systems (music schools, initiation schools)</p> <p>Censorship, state control of broadcasting</p> <p>Role of music in daily life and social rituals</p> <p>Access to live music venues and music products through informal channels</p> <p>Access to telecommunication, technology and tools of the trade</p> <p>Organized musicians' associations involved in supporting training</p> <p>Pirate activities, relationship to criminal networks and application of the rule of law.</p>	<p>Composing and practising of songs by musicians (limited number of professional composers)</p> <p>Organization of bands and groups through informal networks and musicians' associations</p> <p>Recording in studio of master tape by majors (South Africa) and independent labels (whole of SADC)</p> <p>Burning of CDs (mainly South Africa and Europe) and recording of tapes and LPs (Some SADC countries)</p> <p>Contractual arrangements, negotiations (influence of the rights protection systems and collection)</p> <p>Development of artists and repertoire Pirate activities (illegal covers, bootlegging, illegal reproductions)</p>	<p>Circulation contracts with importers and exporters of music and retail outlets including wholesalers</p> <p>Negotiation with promoters for live performances, festivals, concerts</p> <p>Licensing of broadcasters by copyright collection agencies</p> <p>Intellectual property rights legislation and enforcement</p> <p>Marketing and publicity activities for products and live performances</p> <p>Distribution and related activities</p> <p>Pirate activities (out-of-contract additional copies and grey stock</p>	<p>Retail outlets (music South Africa), supermarkets, hawkers and informal economy traders</p> <p>Internet (recent initiative) used by music labels, specialized distributors, musicians and composers, support organizations</p> <p>Restaurants and other non-live venues (such as night-clubs)</p> <p>Broadcasting (TV, radio), influence of local content provisions</p> <p>Live performances (festivals, concerts, clubs, hotels, motels and private functions)</p> <p>Pirate activities (bootlegging, theft and sale of stock)</p>	<p>Large size but limited spending capacity of the market</p> <p>Issues related to tastes of the market, market and audience development</p> <p>Monitoring of sales by producers</p> <p>Fan clubs and associations</p> <p>Competitions and awards</p> <p>Musical journalism</p> <p>Pirate activities (purchase of pirated materials, illegal recordings, Napster)</p>

Parikh (1999) pinpointed some changes in the structure described above outlining the redefinition of the framework of music industries. The author suggests that artists are moving closer to the centre of the power structure due to the decline of the recording industry. They are gaining more control over marketing and distribution of their own music. More and more artists are choosing to remain independent (e.g. not affiliated with any labels or producers). They are setting up their own websites to promote and distribute their music. As artists gain more control they are becoming gradually more conscious of the business, similar to professional athletes (Parikh, 1999). Like the athletes, most artists do not have the skills and/or interests in merging their artistry with a business sense. This means that the common practice of exclusive contracts is disappearing (Parikh, 1999).

Despite this scenario, there is evidence regarding the economic advantages surrounding the music industries. In 2010, the International Federation of the Phonographic Industry (IFPI, 2012) estimated the global music industries to be worth US\$168 billion, up from \$132 billion in 2005, in spite of the collapse of the conventional record branch as mentioned above (Bartleet et al., 2012). These numbers are supported by results from recent research on the creative sector in Europe, which suggests approximately 5.8 million people were employed in culture in 2004, equivalent to 3.1% of the total employed population within the European commission (EU) states. While total employment decreased between 2002 and 2004, employment in the cultural sector increased by 1.85%. These numbers also place music industries as a fundamental tool for the economic development of cities and regions, mainly when this sector has the third most employers within the creative industries (EY, 2014).

1.5.2 Music Performance in Music Industries

A general trend in contemporary music industries would appear to be towards an emphasis on the performance branch (Bartleet et al., 2012). The Live Performance Industry comprises many diverse performances ranging from music staged at large arenas and musical theatre to smaller theatre, opera and dance productions staged in regional and metropolitan venues (EY, 2012). Many economic activities are involved, including staging, ticketing and venue hire,

advertising, marketing and the actual performance by artists (EY, 2012). This industry also generates a number of intangible benefits such as social cohesion, lifestyle improvement and cultural diversity (EY, 2012). For the purposes of the present thesis, the live performance industry is based on the following definition:

Businesses and workers that organize and perform work for or in connection with performances, productions, workshops, rehearsals or concerts (including the operation of venues or other facilities, whether permanent or temporary) that are performed in front of a live audience (EY, 2012 p. 6).

Table 1.3 summarizes the sectors encompassed by the live performance industry. Despite the difficulties behind such classifications, since many of these sectors might overlap, the framework described above allows the visualization of many professional paths in this industry.

Table 1.3: Sectors in the Live performance industry (adapted from EY, 2014)

Category	Description
Ballet and Dance	Traditional forms, Ethnic dance, Folk dance, Ballet, Ballroom, Latin dance, Liturgical dance, Modern dance, Ballet, Tap, and Breakdancing
Children's/Family	Live entertainment for children, Interactive performances for children and Workshops for children
Circus and Physical Theatre*	Physical Theatre Circus
Classical Music	Any of the following in classical/contemporary art (i.e. current, but not 'pop') style: Orchestral music, Chamber music, Choirs and choral music, Recitals, and Singing/ playing. All styles of the following: Sacred music and Traditional music/ethnic music/world music
Comedy*	Stand Up Comedy performances (but not Comedy plays)
Contemporary Music^	All forms of the following, performed by any type of ensemble or soloist (including any ensemble/chorus/solo musicians advertising a program which is exclusively one of the following categories, e.g. 'pop' or 'jazz,' as in The Australian Jazz Orchestra): Pop, Jazz, Blues, Country, Rock, Folk, Soul, R&B, Techno, Hip Hop, Rap, Heavy Metal, and Dance parties
Festivals (Multi-Category)	Festivals/events which contain a number of different types of events which fall into two or more categories
Festivals (Single-Category)	Festivals/events which contain a number of events but which fall into one category only
Musical Theatre	Staged productions which include music/drama/movement in popular form, primarily (but not limited to): Musicals, Cabarets in cabaret mode/style
Special Events	Unique presentations which do not fall into any other category
Theatre	Script-based theatre, Drama, Comedy theatre, Mime and Plays

^This category was renamed in 2011, having been named 'Non-Classical Music' in prior years

*These categories were introduced in 2009

Based on the idea that performance plays a key role in the music industries, discussion of audience views and tastes starts to be recognized by researchers as being of paramount importance for an understanding of the live performance industry (Bartleet et al., 2012). The positive scenario above contrasts with the results of recent surveys focused on the audience's attendance in music concerts, particularly in Western art music canon (Sloboda, 2013). These results positioned Western art music concerts in a critical place. There is evidence of a steady decline in audiences for such live events, particularly in U.S., Australia and UK. This decline has been substantial, and is found in many other countries. According to Sloboda (2013) in 1992 the largest age group in the classical music audience was 35-44. In 2002 the largest age group was 45-54, in other words the same people. These numbers can be explained by the increasing diversification of art forms in classical venues. Specifically in UK, the authors assert that there are just not the audiences to sustain the frequency of the existing concerts.

Based on regular surveys of the *US National Endowment of the Arts*, Sloboda (2013) highlighted that the last 25 years have seen a 30% drop in attendance at classical concerts opera and ballet. This level of decline, according to the author, is specific to Western art music concerts (Sloboda, 2013). This alarming scenario leads to a reflection about the expectations of potential audiences. Based on this scenario, Sloboda and Ford (2013) discussed the dimensions in music performance taking into account the repertoire, levels of freedom concerning the programme, the relationship between performer and audience and the audience's behaviour. The authors recognize the existence of four dimensions that shape the relations between performer, audience and composer: (i) *established work versus new work*; (ii) *predictable versus unpredictable*; (iii) *personal versus impersonal* and (iv) *active versus passive*.

The first dimension (i.e. *established work versus new work*) concerns the differences between new and canonical repertoire often composed by composers no longer alive. The second dimension (i.e. *predictable versus unpredictable*) involves such factors as the nature and order of the programme, whether known in advance or not, and the level of improvisatory or ad-libbing moments. The third dimension (i.e. *personal versus impersonal*) relates to the level of personal

engagement of both performer and audience and the relationship established with each other. Finally, the fourth dimension (i.e. *active versus passive*) concerns the audience behaviour in a music concert. The authors critically compared Western art music (Davidson, 1997) with other forms of live arts, where the active engagement (e.g. to clap hands or cheer at points where one feels that the performer accomplished something particularly excellent), improvisation and new artistic approaches are widely explored. In summary, this debate seems to emphasize a mismatch between the growth in the live music performance industry and the Western art music canon.

1.5.3 Perspectives on Career

As a powerful employer, music industries are recognized as a sector that educates its professionals (EY, 2014). Despite this, the existing paradigm in musical industries has changed the way that arts practitioners approach career (Bennett, 2012). The link between industries' practice and the education of artists was summarised by Constantoura (2000), who proposed that a successful musician should integrate the same skills expected of any person who chooses to set up a small business. Despite standardized points of view that place musicians only as instrumentalists, recent studies have conceptualized a musician as someone who practises within the profession of music in one or more specialist fields (Bennet, 2007). These practices involve instrumental/vocal teacher, performer, planner/organiser, communicator/pedagogue, facilitator/mentor, reflective practitioner and advocate/collaborator/networker (Lennon & Reed, 2012). The conceptualizations of musical career discussed here take into account this contemporary definition of a musician rather than only as an instrumentalist focused on music interpretation.

Music career has been conceptualized as 'something that people use to organize their behaviors over the long term and that offers a form of meaning making in individual lives' (Perkins, 2012 p. 10). Perkins (2012) defines career as a way of life that allows people to account for effort, plans, goals and consequences and to frame internal cognitions and emotions. The author establishes distinctions between two dimensions in a musical career: objective and subjective. Objective facets of careers include (i) the time spent on different activities and (ii) the proportion of income generated from these activities (recognising that these may well be different). Subjective facts include: (iii) how a person identifies themselves (how they see themselves) and (iv) their vision for the future. Musicians who can align the subjective and objective factions of their career are those who will be successful (Perkins, 2012).

Previous research has positioned a music career as unpredictable. This means that unlike students pursuing careers in the professions of engineering, finance, law or medicine, graduates in music rarely have a predetermined path into

professional life (Weller, 2010). Such a demand pointed out in the literature explains why some musicians who are only moved by dreams and passions are still struggling to build sustainable careers (Bartleet et al., 2012). The positive numbers in music industries force musicians to approach music as a profession that demands the same skills of those who manage a ‘small business’ as suggested by Constantoura (2000).

The possible professional roles played by musicians have been investigated in order to provide insights that can guide a musical career successfully. However, the potential of such roles is still unrealized. Some conclusions founded on the literature indicate that many musicians create careers that combine performance and teaching (Beeching, 2012). However, a dominant discourse that places a notion of music performance underlined by the demonstration of technical abilities as the pinnacle of success for a musician (Bennett, 2008) constrain the definition of career aims in music. Beeching (2012) suggests that even for doctoral students the notions of career paths remain still unrealized. Sometimes this perspective leads students to feel second rate if they include activities beyond Western art music performance in their career aims (Perkins, 2012). Some music teachers and schools who reward students with scholarships and performance opportunities that relatively protect them in the ‘bubble’ of a college music degree program strengthen this discourse. Bennet (2007) calls these perceptions of a career in music performance as *musotopia*. The author describes *musotopia* as a place ‘where performance ambitions are realised with an international performance career’ (Bennet, 2007 p. 185). This naive dream keeps musicians uninformed about many non-traditional and entrepreneurial career paths, even when some of these paths include teaching or other approaches to music performance than Western art music concerts (Beeching, 2012). In addition, there are other issues that should be considered when a career, particularly focused on music performance is discussed. Weller (2012) asserts that the music sector rewarded those who are ready to perform, regardless of their chronological age or level of education. This means that a music career is not driven or limited by the passage of time or steps on the advancement ladder, as is often observed in more traditional careers such as

banking, medicine and law. Therefore, for performance majors in particular, the literature reinforces the importance of challenging preconceived notions of career, reconciling romanticized ideals with realistic experiences in which possible selves can be explored (Bennett, 2012; Papageorgi & Creech, 2014). Again, structured opportunities for students to reflect on career are asserted in the literature as a positive way to consider that a professional path will be likely to involve many complementary initiatives supported by lifelong learning (Smilde, 2012).

The skills required to engage successfully in music industries have been debated in the last years. Gaunt et al., (2012) indicate that musicians need to develop flexibility, entrepreneurialism, personal confidence, communication skills and artistic imagination. However, these skills are defined by the context and vary according to the institutional, local, regional and national factors (Lennon & Reed, 2012). The career skills can include advertising, social media, merchandising, venue management and ticketing arrangements (Weller, 2012). Bartleet et al., (2012) summarizes all the skills in a musical career within four groups: (i) Disciplinary agility: this concerns the ability to traverse different disciplinary perspectives and terminologies; such ability involves interaction, translation, and synthesis of knowledge; (ii) Social network capability: this includes the capacity to explore social media and other digital platforms; (iii) Enterprise: those skills involved with the application and distribution of a creative work; and finally (iv) Effective career self-management, which consists of an on-going interaction of reflective, evaluative and decision-making processes.

Most of the conclusions on a music career presented here could be summarized through a key element that has been defined as crucial in many other professions: self-authorship (Baxter Magolda & King, 2004). The author defines self-authorship as:

Self-authorship is the capacity to internally define a coherent belief system and identity that coordinates mutual relations with others. This internal foundation yields the capacity to actively listen to multiple perspectives, critically interpret those perspectives in light of relevant evidence and the internal foundation and make judgments accordingly (Baxter & Magolda, 2004 p. xxi).

According to Baxter Magolda and King (2004) self-authorship encompasses and integrates three dimensions of development: epistemological, intrapersonal, and interpersonal. The epistemological dimension involves the ability to assume

that knowledge is uncertain and judged in the light of relevant evidence. Such persons construct, evaluate and interpret judgments to develop their internal belief systems. The author suggests the importance of cognitive maturity to integrate disparate information when such a belief system is developed. Consequently, such a developed set of beliefs is closely related to the construction of identities (i.e. the intrapersonal dimension). This means that self-authored persons have the ability to explore, reflect on, and internally choose their values rather than doing so by simply assimilating the expectations of others. This internal identity facilitates the interpretation and guide experiences and actions (i.e. interpersonal dimension) (Baxter Magolda & King, 2007; Baxter Magolda & King, 2004). Self-authored persons have the ability to respect one's own and others' needs, negotiate multiple perspectives, and engage genuinely in mutual relationships (Kegan, 1994). Figure 1.1 summarizes the elements in the three dimensions of self-authorship.

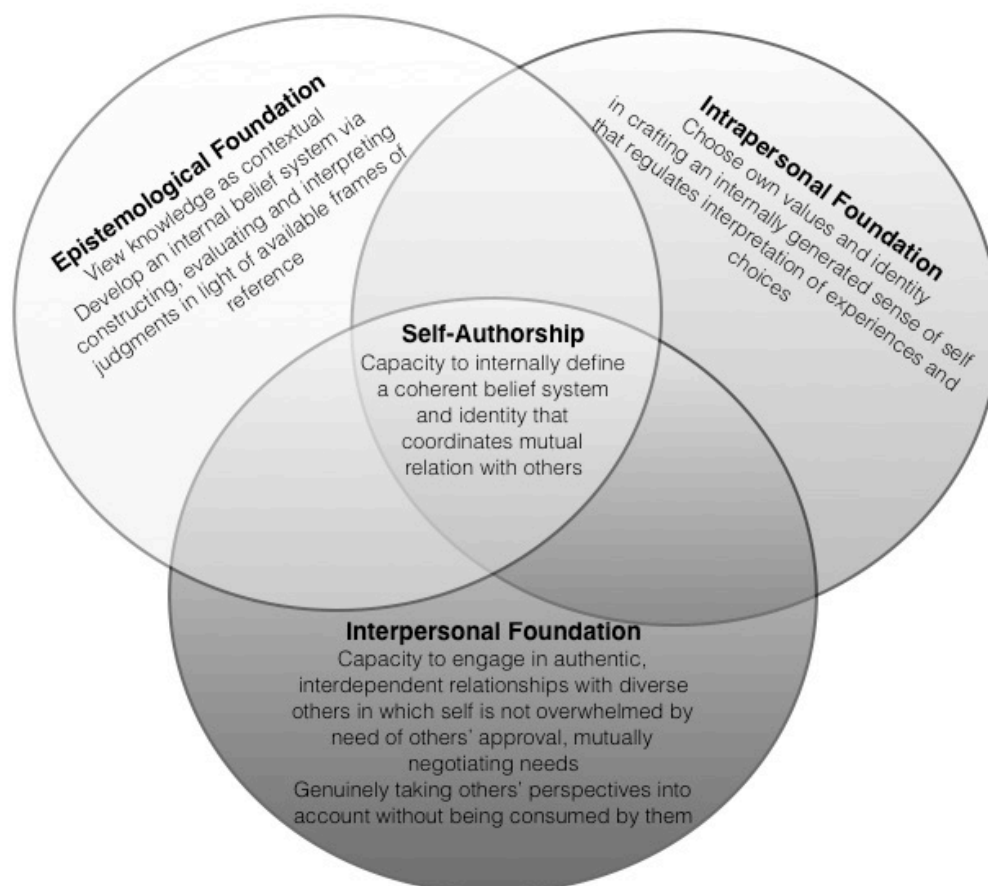


Figure 1.1: The model of Self-Authorship (adapted from Baxter Magolda & King, 2004)

Self-authorship meets the conceptualizations of identity proposed by Perkins (2012) regarding the musical career:

Identity is something that people use to justify, explain and make sense of themselves in relation to other people and to the context in which they operate...identity is what students feel they are, how they feel and experience their relationships with others and how they describe themselves in relation to the music profession. But it is also closely linked to vision in that it allows students to think about their aspirations and aims or 'possible selves' (p.15).

The literature also suggests that self-authorship can be fostered through *engaged learning environments* based on the partnership established between students and educators (Hodge, Baxter Magolda, & Haynes, 2009). Such partnerships emerge through interactions that look to deconstruct external formulas that constrain the development of self-authorship.

The existing paradigm concerning music industries suggests that for the savvy young musician opportunities to build an entrepreneurial career have never been better, even when such a career involves music performances as the core element (Weller, 2012). However, there are still many questions regarding music sector and music industries to be answered. The apparent disconnection between industries and Western art music still remains obscure (Sloboda & Ford, 2013). The critical understanding of traditions concerning performance teaching in higher education brings possible answers that could justify such a disconnection.

In fact, there are several pieces of evidence that musicians retain a limited perspective of possible roles that can be explored professionally (Gaunt et al., 2012). The role of self-authorship as a means to promote a holistic and realistic conceptualization of *DAO* seems to gain force, once this skill seems to summarize many of the indications suggested in this chapter. Higher education music institutions might benefit from exploring such conceptualizations pursued by students regarding their artistic and professional image within the multifaceted music industries.

1.6. Summary

This chapter described the background that informs the present research. Such background was built on a multidisciplinary literature review that covered four main issues: (i) the conceptual issues in performance (including general

perspectives on performance and on music performance); (ii) *DAO* (embracing mental representation of desired performance); (iii) music performance in higher education (including a conceptualization of higher education music institutions, historical practices, future directions and the role of mentoring) and (iv) music industries (including live performance industry and perspectives of career). These issues were selected taking into account that the aim of this thesis is to propose a mentoring program to assist higher education music students to promote their *DAO* as performers in the music industries. The bases for the program are informed by the understanding of musicians' *DAO*, which are closely related with conceptualizations of performance and career (Persson, 2001). Such internal conceptualization develops through mental representations of desired performance that serve as framework for artistic aspirations on the stage (Papageorgi & Creech, 2014). In order to reach such understanding this chapter focused on four main aspects, taking into account the research questions presented in the introduction: (i) conceptualization, (ii) challenges, (iii) achievements and (iv) nurturing.

The insights here presented recognize music performance as a social, limited, multidimensional and communicative activity, where the performer creates a context based on the definition of relevant properties (e.g. repertoire, structure of the program, typology of relationship with audience) according to their desired outcomes. Such desired outcomes (*DAO*) are negotiated with an audience, which in turn reconstruct and articulate their understanding of such communication taking into account different meanings, regardless of the level of participation adopted.

Concerning the first question (i.e. conceptualization) the literature seems to indicate that musicians develop a type of affective pattern that serves as a concrete goal to aim for while on the stage. This aim involves (i) to rise above technical matters, (ii) to increase sensitivity to the inner spirit of the music and to communicate this spirit to others, (iii) to widen the horizons of technical expression in musical art and (iv) to sustain one's professional practice within a framework that meets one's personal, professional and artistic needs. Following this line of thought, artistic improvement and career seem not to be dichotomized. Moreover, the literature suggests that *DAO* is a conceptualization that emerges through

mental representations of a desired performance (i.e. a psychophysiological process). Such mental representation is personal and unique; dynamic; subjective, with some objective features; based on opinions and emotions that define the manifestation of the self. This mental representation is shaped by the attitude regarding the dimensions involved in the communicative situation (i.e. established work versus new work, predictable versus unpredictable, active versus passive, personal versus impersonal).

Concerning the second point addressed here (i.e. challenges), the literature review indicates that *DAO* is constrained by the existing discourse from the nineteenth century that shaped instrumental teaching-learning in higher education music institutions, which emphasizes the importance of fulfilling the composer's intentions rather than the performer's *DAO*. That discourse advocates specialism in a single instrument or vocal type as well as the adherence of historical rules based on ideals of authenticity. Apparently, this scenario has encouraged students to pursue virtuosic technique, which in turn seemed to constrain creative approaches in music performance and led musicians to incorporate actions that deliberately go against the characteristics of the instruments that are used. This paradigm seems to be based on a perception of music performance as a demonstration of technical abilities (Bauman, 1986) instead of recognizing music performance as a multidimensional and communicative activity, where performers create a context based on their *DAO*. The current understanding of music performance in higher education music institutions seems to be influenced by a *musotopia* of international careers as soloists in the Western art music canon, which also constrains the achievement of musicians' *DAO* as performers in the music industries.

Concerning the third point discussed here (i.e. achievements of *DAO*), the literature seems to indicate that self-authorship seems to encompass the required skills that will allow musicians to negotiate their artistic conceptualization in music industries. Musicians should develop a set of beliefs that allow them to challenge preconceived notions of career, reconciling romanticized ideals with realistic experiences in which possible selves can be explored. This epistemological dimension shapes notions of identity (i.e. intrapersonal dimension), which allow

musicians to follow their own perspectives judged in the light of relevant evidence, rather than assuming expectations of others. In the light of this set of beliefs and ideals (i.e. artistic integrity), musicians must articulate objective and subjective facets of a music career in music industries, which require a set of interpersonal skills (i.e. interpersonal dimension) as those expected of any person who chooses to set up a small business.

Concerning the last point addressed here (i.e. supporting higher education music students to nurture their *DAO* as performers in music industries), the literature seems to advocate the need to design engaged learning environments, fed by insights from such other disciplines as ethnomusicology, psychology and sociology to equip musicians effectively to harmonize their *DAO* with possibilities of sustainable careers. Such environments must include structured opportunities where students could reflect individually and collaboratively on who they are, what they want to achieve and how to achieve it. This perspective asserts the need for regular meetings, ideally with somebody removed from the central learning process in a safe, non-judgmental setting. This scenario calls for the importance of developmental and evolutionary mentoring in higher education music institutions. Mentoring seems to be advocated as a positive approach to foster the development of self-authorship in such institutions. This transformative, reflexive and action learning, shaped by critical dialogue and reflective conversation, could encourage students to harmonize their ideals with their identity and music industries, taking the previous learning experiences into account. Moreover, structured opportunities to reflect on *DAO* based on mentoring might allow students to match their preferences regardless of musical genres, academic degree and artistic interest.

CHAPTER 2: DESIRED ARTISTIC OUTCOMES: AN EXPLORATORY STUDY I

2.1 Introduction

The current chapter presents an exploratory study that aims to understand *DAO* pursued by higher education musicians. The primary concern is to enrich the theoretical perspective presented in the last chapter. This study explores students' perspectives on the conceptualization of *DAO*, their challenges in achieving it, how *DAO* could be achieved and how higher education music institutions could assist students in nurturing their *DAO* as performers in the music industries.

2.2 Method

In order to explore *DAO* and enrich the theoretical insights here proposed, an exploratory group interview was adopted as the first empirical approach to the phenomenon (Bryman, 2012). Group interview allows the researcher to conduct data collection with a number of individuals simultaneously (Bryman, 2012). This approach permits discussion among participants providing broader insights into the focus of investigation, in this case, *DAO* (Bryman, 2012).

Eight postgraduate musicians (three percussionists and five guitarists) were invited to participate in a group interview (age range between 25 and 35 years old). Participants were all males and had different nationalities (i.e. Portuguese and Brazilian), so that experiences from different higher education backgrounds could also be shared. Because of the exploratory nature of this study, the sample strategy adopted was *convenience sampling* (i.e. choosing the nearest individuals who happen to be available and accessible at the time) (Cohen et al., 2007). The interview was conducted at the Department of Communication and Arts at the University of Aveiro (Portugal), in a friendly and open atmosphere; the interviewer (i.e. author) being a colleague of the interviewees, easily encouraged the peers to speak freely and express their perceptions and opinions during approximately three and a half hours. Students' perceptions of *DAO* were the main focus of this interview. General questions were brought into the discussion by the interviewer, such as: (i) How would you define music performance?; (ii) What is a good

performance?; (iii) When is the performer ready to play for an audience?; (iv) What is your aim when you are performing? Taking into account that the perspectives on DAO are shaped by the conceptualizations regarding music performance (Persson, 2001), this study explored students' views of performance in order to understand their perspectives on *DAO*.

The interview was audio-recorded with a Roland R-26 Portable Recorder. All data were transcribed through a *clean transcript* (i.e. focused on the content of what was said) (D. J. Elliott, 1995). Such transcription was conducted using the software F4 (audiotranskription, Germany), and later analysed using the qualitative package NVIVO 10 (QSR international, UK) for Windows 7. As the whole interview was conducted in Portuguese, after its transcription, data were translated into English. A thematic data analysis was conducted. Such analysis involved the generation of initial codes, using students' references concerning descriptions of *DAO* in music performance. Themes emerged through a refined analysis of pre-established internal codes, including conceptualizations, challenges, achievements and nurturing of *DAO*. For confidentiality reasons, the participants were identified by the pseudonyms of Peter, John, David, Sam, Richard, Paul, Robert and Phillip.

2.3 Results

Thematic analysis revealed four main themes concerning *DAO* pursued by higher education music students: (i) conceptualization; (ii) challenges; (iii) achievements; and (iv) nurturing in higher education. Figure 2.1 illustrates the thematic network develop through data analysis:

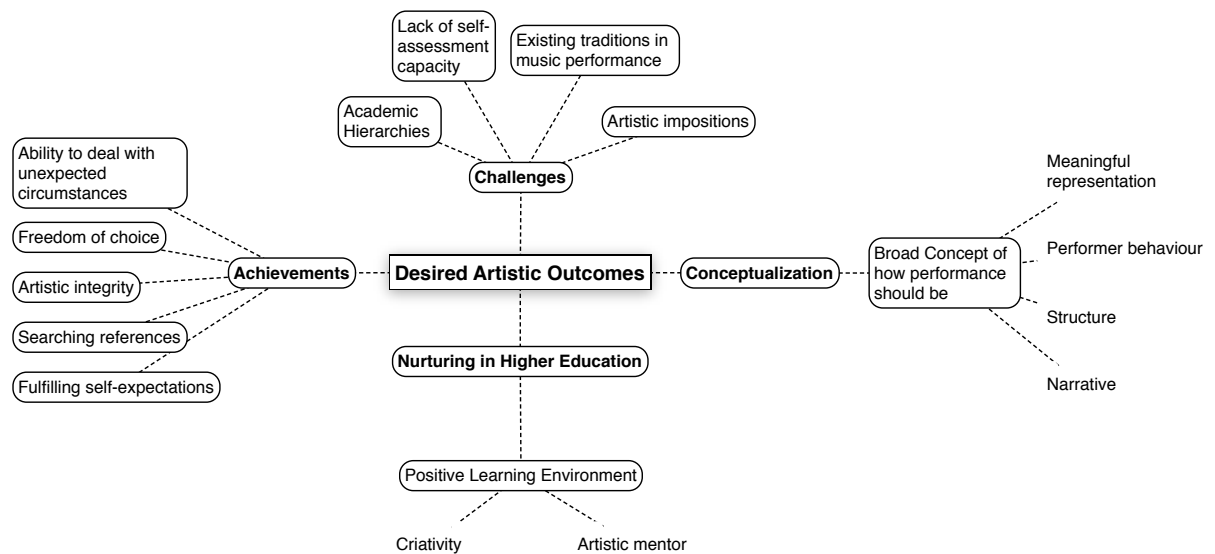


Figure 2.1: Thematic network –group interview

2.3.1 Conceptualization

As suggested by literature, students mentioned that music performance is the result of shaping previously conceptualized musical intentions through inner reflections that, over time of preparation, allow a clearer picture of the moment of the performance. Such musical intentions (DAO) seem to be intimately related to music-making and environment, so these students negotiate their expectation taking into account both elements. According to all interviewees, a performance only exists when all the efforts made to concretize their intentions are shared. If this sharing does not occur, the performer may feel boredom towards music making.

The most important thing is to develop a broad view of the performance. We must know what we want and what to do, in order to achieve it. Then, the act of performing is the act of crystallizing the shape given to the music and our intentions over a long period of preparation. That moment is like making a sculpture whose form depends greatly on the audience's reactions, environment and repertoire (Peter, 35 years old, PhD, guitar).

A performance is a form in your mind of what you will be doing. I create a unifying idea for the whole concert so I can establish relationships between all the constituent elements and foresee a shape. Whether you can exactly achieve it on

the day you perform, that it is an entirely different story (John, 25 years old, MMus¹, guitar).

Music performance is the result of my musical and personal intentions, so I plan it also thinking of the kind of audience that will be listening to me (David, 28 years old, MMus, guitar).

Performance is the pinnacle of all efforts you make in order to share intentions with others. If that sharing doesn't occur, then all efforts were in vain. You don't feel satisfaction as a musician if you don't play in a concert or record a CD, because you do not have someone at the end of the line who listens to you, paying attention to what you want to share (John, 25 years old, MMus, guitar).

In fact, *DAO* seem to be a clear internal picture of what to do on the concert platform, allowing the expression of individual intentions and thus the satisfaction of individual expectations. This, on the other hand, will be expressed in terms of performance quality.

I just reach a good performance when I have a clear view of how the performance should be (Sam, 28 years old, MMUS, guitar).

DAO seem to be shaped according to four different dimensions: (i) meaningful representation, (ii) structure, (iii) narrative and (iv) social behaviour. Concerning the first dimension, students suggested that their internal conception of performance develops through a mental representation of how music performance should be. Apparently, the emergence of such images is a natural process based on students' conceptualizations of an ideal performance.

I have a concept of my performance; I try to create images that emerge naturally during my performance planning. Such an image allows me to pursue my ideal of how my performance should be (Richard, 35 years old, PhD, percussion).

Concerning the second dimension (i.e. structure), students emphasized the importance of mastering the technical and interpretative demands of a given repertoire. According to some participant musicians, the final aim is automatize the physical gestures involved in the performance.

First of all, I try to play all the notes and rhythms correctly. The next step is to make sense of all these structural elements (Robert, 30 years old, PhD, percussion).

When I am preparing for performance, I try to eliminate all technical and interpretive problems (Paul, 27 years old, PhD, guitar).

For me it is very important to mechanize the movements (Phillip, 32 years old, PhD, percussion).

¹ Master of Music

Concerning the third point (i.e. narrative), students suggested the importance of creating a unified idea of performance that allows them to establish a connection between all elements involved in the concert. Some participating musicians recognized the need for practice to reach such a connection that serves as a key element in making sense of a performance.

I have seen so many performers who are not able to connect the elements involved in their concerts. They seem to ignore the need to create a line of thought for their performance (Richard, 35 years old, PhD, percussion).

It is very important to practise transitions in a given repertoire. One must be physically prepared to deal with different atmospheres during the concert (Robert, 30 years old, PhD, percussion).

Concerning the fourth point (i.e. performer's behaviour), participating musicians described an ideal behaviour on the stage. Such perspective emphasized the importance of a sense of physical and mental relaxation that allows the musician to be unaffected by external judgments. For some musicians the search for this condition seems to be a motivation for engaging in performance, as suggested previously in the literature (Persson, 2001).

I seek that point where I can forget external assessment and just enjoy my music-making, like an audience member. I would like to be natural on the stage (Robert, 30 years old, PhD, percussion).

There is a fundamental factor in my music-making: relaxing. One of my strongest motivations in following performing is to find the point where I am completely relaxed (Phillip, 32 years old, PhD, percussion).

2.3.2 Achievements

Participating musicians indicated five possible factors that contribute to the achievement of *DAO*: (i) fulfilling self-expectations; (ii) artistic integrity; (iii) searching for references; (iv) freedom of choice; and (v) ability to deal with unexpected circumstances.

Concerning the first factor (i.e. fulfilling self-expectations), musicians suggested that *DAO* should be driven by personal views and goals tailored to please individual intentions rather than to fulfil the expectations of others directly associated with music learning institutions, colleagues or even teachers. In this sense, fulfilling the self-expectations seemed to be a major requisite to achieving *DAO*.

I have a broad view of my performance and I pursue it until I reach it! I don't care whether it pleases my colleagues or my teacher, because the moment I realize it is when I get something in return from that music. (Peter, 35 years old, PhD, guitar)

Concerning the second factor (i.e. artistic integrity), participating students seemed to agree with the perspective of artistic integrity (i.e. following one's personal ideals and views) proposed by Östersjö (2008). Students reported that this artistic integrity in performance is present when one's musical background and conceptualizations are taken into account. The musical experiences that accompany different stages of a musician's development are relevant to the ability to achieve *DAO*, because they shape the musician's socio-cultural expectations of music performance so that they should not be ignored. For some participating musicians, artistic integrity seems to be more valued than achieving certain interpretative standards.

If you take into account the music that lives on in your memory, then this will encourage you to embrace your artistry with excitement. You have greater motivation to be involved emotionally with the music and this will be a step ahead in becoming honest with the music you are making (Peter, 35 years old, PhD guitar).

There are several contributing factors to a bad performance and one is certainly the lack of conviction in what you have to offer. A musician can play a piece in a way that you never thought about; however, if he or she is completely sure that this is the way to play it, then the message is so strong that you get convinced. This can't be staged at all. If one plays something in a different way just to become unique rather than because you feel it, then you immediately see that this musician isn't involved with the music he is making. He is not being authentic (John, 25 years old, MMus, guitar).

According to these musicians, the lack of such value results in higher levels of maladaptive performance anxiety. The latter, in turn, was also related with being centred in a self-image rather than in a musical meaning.

When a musician is not honest with his music-making, normally it is because he pays more attention to his self-image than to music. That is why a musician ends up choosing a repertoire that he can't play. He wants to project an image of himself as an expert performer but, in reality, when he is on stage, he can't convince the audience of that. Then anxiety takes over his performance and ruins it, either by memory lapses, or tremors, or playing wrong notes, or using excessive tension. I'll never forget a comment of my teacher one week previous to my final recital at the University. I was telling him that, at that moment, I was not confident that I would give an excellent performance, suggesting that I would suffer from anxiety on that day. Then he said, 'You get nervous because you give more attention to yourself than to the music. If you were just focused on the message you want to pass on, you wouldn't get nervous at all.' From that

moment, my approach to playing publicly changed dramatically... You can't imagine the impact that such a comment had on me... I started to prepare for the performance paying attention to the music rather than to thinking about the expectations of others... I started to feel more honest with myself and with the goals I intended to achieve musically (Richard, 35 years old, PhD, percussion).

Concerning the third factor (i.e. searching for references), participating musicians emphasized the importance of feeding their conceptualizations of *DAO*. Students look for inspiration in many different sources to develop such an internal conceptualization. For example, they use references obtained from (i) observing the performance of various experienced musicians, (ii) reading complementary literature related to the performance they are preparing, and (iii) looking for other artistic manifestations of the same period of the musical pieces they are preparing.

At the moment, in order to develop my musical ideals, I try to get as many references as possible concerning repertoire interpretation. I analyze the score, I talk with friends, I watch videos: everything. All information around the piece helps me to develop my concept of performance (Paul, 27 years old, PhD, guitar).

Concerning the fourth factor (i.e. freedom of choice), students emphasized the importance of freedom of choice when developing their *DAO*. According to the reports, only when students are able to make their own judgments or interpretations - emerging from an intellectual evaluation of the music – would they have a glimpse of their *DAO*.

From the moment that you're allowed to have a completely free intellectual interpretation of the message within the musical text, you'll be able to build upon it, make it grow, verbalize it, pass it to others, and play. This happens to either young or more adult students, I believe that is not exclusive to those who are in higher education (Peter, 35 years old, PhD, guitar).

From the moment I have started to say to myself, 'I am my own master,' I've started to become satisfied with the quality of my performance. I remember years and years of playing without feeling entirely fulfilled with my music-making. I was following all the advice given in school, but playing following those roles didn't make sense to me. I only realised this when I started to teach and wonder what to say to my students to help them to achieve good results in their performances (Peter, 35 years old, PhD, guitar).

Concerning the fifth factor (i.e. ability to deal with unexpected circumstances), students indicated that the ability to overcome some unexpected circumstances in a live performance seems to be another requisite to achieve *DAO*. Participating musicians recognise that the unexpected in any public event is

important to reshape initial conceptions and create a unique moment to express themselves.

I do not expect that a performance will be exactly as it was planned in my mind, because this will not make it unique. One must learn how to deal with unexpected circumstances (John, 25 years old, MMus, guitar).

I really like to give a thought to my performing behaviour so that I can reflect on my own ability to adapt to the unknown circumstances and also to think about their possible impacts. Shall I move on when something goes wrong or shall I keep myself ruminating on what was wrong and keep messing up? (John, 25 years old, MMus, guitar).

2.3.3 Challenges

Student musicians seem to face some challenges when pursuing *DAO* in music performance. Particularly, four factors were identified through data analysis: (i) artistic impositions; (ii) existing traditions in music performance; (iii) academic hierarchies; and (iv) lack of self-assessment capacity.

Concerning the first factor (i.e. artistic impositions), students reported that the imposition of technical and expressive ideas, particularly by some teachers, is rather a common practice. Although this trend appears to be changing (Lennon & Reed, 2012), comments in the present investigation suggest that encouragement of critical thinking and self-reflection is still lacking in higher education music institutions. This absence of encouragement was even pointed out as a common reason for the development of musculoskeletal disorders.

I remember my first years at higher education... students didn't know what they were doing. They had to please the teacher when they were performing, but the concept of what to get from music was absent (Peter, 35 years old, PhD, guitar).

When I was a fresher, I had two fingering strategies for the same piece: one just to please my teacher when I was preparing for my exams and the other for when I was playing outside the university (David, 28 years old, MMus, guitar).

My teacher didn't encourage me to have a concept. I had just to play what was written with many repetitions until I was able to play all correct notes at a given tempo (Paul, 27 years old, PhD, guitar).

The *Concierto de Aranjuez* was a repertoire imposed by my teacher. I didn't want to play it as I didn't feel confident enough. The result of doing what I had been told was tendinitis! (David, 28 years old, MMus, guitar).

Sometimes I was afraid to think about something related to repertoire interpretation. I had just to play notes at a given tempo. It was very complicated because you didn't know what you were looking for (Peter, 35 years old, PhD, guitar).

Concerning the second factor (i.e. existing traditions in music performance), participating musicians recognized the existence of pre-existing rules in music interpretation, which seem to constrain *DAO* achievement. Such rules are also described in the literature as ‘ethic code’ for music performance (Silverman, 2008). Participants criticized preconceived ideas in music interpretation, especially when they are taught as ‘*being in accordance with the composers’ intentions*’. In such cases, students report ending up being frustrated with superimposed performance ideas and with the fewer opportunities to improvise on the repertoire. In such a scenario, *DAO* might not be achievable.

For example, Bach was a great improviser. Thus, why shouldn’t I be able to improvise on his score? Why should I play exactly as it’s written? Why? (Robert, 30 years old, PhD student, percussion).

I also ask this question to myself: why did Bach write a pianissimo here? I can’t understand, and most of the times I want to do it differently. Now I know that perhaps these dynamics are even not Bach’s intentions at all, because editors change scores or omit details of music interpretation... I believe that the path to follow is to leave behind such conventions that constrain us (Peter, 35 years old, PhD, guitar).

Concerning the third factor (i.e. academic hierarchies), students suggest the existence of academic hierarchies constrain their artistic development. Some participating musicians assume that they do not follow their own values and intentions, due to such hierarchies. Some students recognize that judgments in music performance are clearly based on these hierarchies, which in turn constrain artistic integrity.

There are a lot of things I would like to do differently, but as a PhD student I just can’t do what I want. All the time I have to ask the permission of my supervisor. I will just be free when I leave the institution. I can’t change this scenario because academia is based on hierarchies (Richard, 35 years old, PhD, percussion).

There are several musical pieces composed by renowned composers that everyone knows are almost impossible to play. Nevertheless, most people say that these pieces are important and so they should be played. If a student composed the same piece, people would find it ridiculous! My question is: what are the factors that allow you to be different from others? (Richard, 35 years old, PhD percussion).

In my personal point of view, all these hierarchies constrain our artistic ideas, because we are not following what we really believe! (Peter, 35 years old, PhD, guitar).

Concerning the fourth factor (i.e. lack of self-assessment capacity), students report *DAO* are shaped by awareness of one’s own abilities and musical

convictions, so as referred to by Hallam (2008), those who do not possess high levels of metacognition may attempt to go beyond their own performing possibilities, leading to their own and others' disappointment (i.e. the audience).

Some musicians insist on performing repertoire that they aren't prepared to perform. On such occasions, they lie to themselves and to the audience. It's preferable to play less difficult repertoire and show what you are able to offer at that moment in your life. Thinking that the audience will not realize when you had made a step ahead of your possibilities isn't being honest with yourself. The result can only be a disaster for you and others (Richard, 35 years old, PhD, percussion).

2.3.4 Nurturing DAO

Based on their past experiences in higher education music institutions, students proposed three factors that could be taken into account by such institutions to support the nurturing of *DAO*: (i) engaged learning environments; (ii) creativity; and (iii) an artistic mentor.

Concerning the first factor (i.e. engaged learning environment), students claimed that they would greatly benefit from a learning environment where teachers could encourage a dialogue towards a joint exploration of *DAO*. Such a partnership would allow students to develop a set of beliefs that harmonize their identity and external relationships (i.e. self-authorship).

My teacher encouraged me to have a picture of what I wanted with my music and to think for myself. After all, students need to be autonomous, as we will not have a teacher all the time near us! (Phillip, 32 years old, PhD, percussion).

Concerning the second factor (i.e. creativity), students emphasized the importance of higher education institutions fostering students' artistic voice. Participating musicians seems to criticize the lack of conviction of some musicians who just follow external formulas proposed by institutions that do not encourage the development of creativity.

If one is not encouraged to follow a personal concept from the beginning, then time will be thrown away in just imitating a teacher or videos and recordings and having no conviction at all about what to achieve as a performer (John, 25 years old, MMus, guitar).

Concerning the third factor (i.e. an artistic mentor), students emphasized the importance of an artistic mentor during the years at higher education music

institutions. Such a mentor would have the function of providing artistic and psychological support to overcome the career challenges.

In my personal point of view, the artistic search is an internal struggle, you know? Sometimes crises come and we start to ask ourselves about the role of music in our lives. In order to face such crises, I believe that an artistic mentor would be of paramount importance (Richard, 35 years old, PhD, percussion).

2.4 Discussion

The present investigation aimed at exploring the conceptualization, challenges and achievement of *DAO* pursued by higher education students, focusing on how such a phenomenon could be nurtured in higher education music institutions. The rationale for carrying out such an investigation is the lack of information concerning the understanding of higher education musicians' *DAO* (Persson, 2001).

Although previous studies have highlighted the problem that questions raised by such an investigation would be difficult to answer - partially due to the lack of cooperation between those actively involved in higher education (Gaunt, 2011) - this exploratory study seems to reveal some elements that contribute to the understanding of complex phenomena underlying such a research subject. Students were encouraged to speak freely about their views and opinions in a group interview in which both interviewer and interviewees were colleagues. The interaction established between peers facilitated a common understanding of personal experiences concerning music performance, and thus a common trust for the provision of meaningful and truly spontaneous opinions. These opinions were organized into four main streams: conceptualization of *DAO*, how *DAO* could be achieved, the challenges faced by higher education students in achieving such internal conceptualization, and how institutions might assist students to nurture their *DAO* as performers in music industries.

Concerning the first stream (i.e. conceptualization of *DAO*), the results of the present focus group highlight that subjective experiences of students' artistic intentions exist in the form of what to achieve on the concert platform (i.e. *DAO*). Such internal conceptualization seems to be shaped by the environment and music-making activity as well as personal views and expectations of music

performance. This perspective seems to corroborate the definition of music performance proposed by the present thesis: a multidimensional and communicative phenomenon based on *DAO* developed through mental representations. As suggested by previous studies on mental representations in music performance, musicians pursue an image of a successful performance that depends on the performer and the repertoire (Chaffin et al., 2003; Lehmann, 1997). However, the manifestations of such elements in a successful performance were brought to light by this investigation as a much more complex hierarchy of needs between the performing musician, the environment and the music-making activity, which result in the shaping of the *DAO*. The reports presented here corroborate the perspective proposed by Novak (2010), that such mental representations cannot be inculcated but only stimulated by others.

Data analysis revealed four dimensions regarding such internal conceptualization that seem to shape the development of *DAO*: meaningful representation of performance, structure (i.e. procedural elements involved in performance based on musicians' acquired knowledge), narrative (i.e. connection between procedural elements that allow musicians to make sense of their performance) and performer behaviour (i.e. the psychophysiological conditions, which students aim to achieve on the concert platform). Despite previous research which suggests that musicians seek to communicate an artistic and emotional message (Persson, 2010; Sloboda, 2013), descriptions of the dimensions behind such messages were scarcely discussed so far.

Concerning the second stream (i.e. challenges to achieve *DAO*), the findings revealed that the historical paradigm Sloboda (2013) described in the last chapter seems still to be a reality in some higher education music institutions. Such a paradigm seems to shape the ideal of highly technical musicians, whose excessive focus on technical and interpretative skills constrain the development of a broad artistic identity. This unreceptive learning environment for the development of the future professional might exist when teachers impose their own views on music-making during one-to-one instrumental classes. Students reported to have to face up to constraints in higher education toward the development of their own *DAO* when there was lack of encouragement of critical

thinking, self-reflection and identity in music-making. Apparently, the existence of a code of ethics (i.e. a set of rules applied to musical interpretation) in music performance (Silverman, 2008) seems to constrain the development of artistic integrity, which was so valued by these students.

Concerning the third stream (i.e. achievement of *DAO*), results brought to light the importance of developing an internal set of beliefs and values (i.e. artistic integrity) which should be negotiated. This perspective seems to meet the definition of self-authorship (Baxter Magolda & King, 2004) described in the last chapter. While self-authorship and artistic integrity have been further described in the literature, perspectives on the relationship between them are still incipient. According to the results here presented, artistic integrity, as defined by Östersjö (2008), seems to meet the intrapersonal foundation of self-authorship. The results also suggest that the lack of artistic integrity seems to be related to maladaptive performance anxiety. So far, the literature has pointed to concerns with self-image as one of the contributing factors for maladaptive performance anxiety (Papageorgi et al., 2010; Papageorgi, Creech, & Welch, 2013); however, no studies have highlighted artistic integrity as a means to overcome such maladaptive behaviour. Preoccupations with creating a certain self-image to others can blur possibilities of following one's values as a performer. This became clear with the present investigation because students whose principal concerns were to play in a certain manner to please the institution's expectations (i.e. colleagues' and teachers' expectations) were those identified as suffering from higher levels of maladaptive performance anxiety and negative performance experiences. Thus, the development of *DAO* through higher education seems to be a process alienated from external expectations of colleagues and teachers. Instead, to please individuals' personal views and goals seemed to be a key element to experience *DAO*.

A possible solution for overcoming such constraints that surround the promotion of *DAO* in the music industries (i.e. fourth stream) corroborate the findings of the previous investigation pointing out the role of mentoring in higher education music institutions (Gaunt et al., 2012). As a result of that approach, students envisaged joint explorations of their *DAO* with their teacher in an

engaged learning environment (Hodge et al., 2009). In such environment the teacher would have a guiding role rather than the super-imposed model of a master whose ideas must be pursued by students. The results here presented suggested that the existence of such an artistic mentor would allow the development of critical thinking, freedom of choice and creativity, which were recognized as important elements for the achievement of *DAO* in music industries.

2.5 Summary

The current chapter presented an exploratory study that aimed at understanding *DAO* pursued by higher education musicians. The primary concern was to enrich the theoretical perspective presented in the last chapter. This study explored students' perspectives on the conceptualization of *DAO*, their challenges to achieve it, how *DAO* could be achieved and how higher education music institutions could assist students to nurture their *DAO* as performers in the music industries. In order to achieve the aim proposed here, an exploratory group interview was adopted (Bryman, 2012). Like the previous chapter, this study focused on four main aspects regarding *DAO*, taking into account the research questions presented in the introduction to this thesis: (i) conceptualization, (ii) challenges, (iii) achievements and (iv) nurturing. Generally, the results discussed here confirmed most of the perspectives described in the previous chapter. However, some of these results can enrich the understanding of *DAO*. Such contribution concerns the first three aspects addressed here.

Concerning the first aspect (i.e. conceptualization), this chapter revealed four main dimensions associated with the student's conceptualization of *DAO*: meaningful representation of performance (i.e. creation of a meaningful and imaginative representation of the musical message), structure (i.e. procedural elements involved in performance based on musicians' acquired knowledge), narrative (i.e. connection between procedural elements that allow musicians to make sense of their performance) and performer behaviour (i.e. the psychophysiological conditions, which students aim to achieve on the concert platform). Concerning the second aspect (i.e. challenges), this study reinforced the existence of a historical code of ethics in the Western art music canon. Such a code seems to constrain students' capacity to express their artistic integrity and consequently achieve *DAO*. Regarding the third aspect (i.e. achievement), this exploratory study suggested that the development of *DAO* through higher education seems to be a process alienated from external expectations of colleagues and teachers. Instead, to please individuals' personal views and goals seemed to be a key element in experiencing *DAO*. Moreover, the results

discussed here emphasized the possible relationship between artistic integrity and self-authorship as key elements in the achievement of *DAO*.

CHAPTER 3: DESIRED ARTISTIC OUTCOMES: EXPLORATORY STUDY II

3.1 Introduction

The current chapter presents an exploratory study that aims at understanding *DAO* in the light of advice given by elite performers in master classes (i.e. performers-teachers). Some authors suggest that higher education musicians develop their artistic conceptions through exchanging ideas with worldwide famous musicians (Goto, 2004; Hanken & Long, 2012; Lalli, 2004; Long, Hallam, Creech, Gaunt, & Robertson, 2011). In this sense, master classes might be a powerful means to understand the perspectives asserted by such performers on how higher education students could nurture their *DAO*. Such artistic perspectives asserted by these performers have been identified as being of paramount importance for defining the professional standards in music performance (Long, Creech, Gaunt, Hallam, & Robertson, 2012).

3.2 Method

In order to identify advice given by performers-teachers to higher education students in public master classes, a small-scale ethnography was adopted (Bryman, 2012). This methodological approach has been recognized as the description and interpretation of a given aspect of a culture or social structure in a short period of time. This means that the researcher should be ‘joining a group, watching what is going on, and writing it all up’ (Bryman, 2012 p. 431). Traditionally, a cultural feature in ethnographical studies is that people are studied for a long period of time in their natural environment (Robson, 2011). Nevertheless, when the research focus is centred on a specific issue, as defined in this exploratory study, a short period of time could be spent in the field in order to achieve an understanding of the research topic (i.e. small-scale ethnography).

Public master classes, here considered as occasions at which a master of international acclaim teaches students in the presence of a public audience (Creech, Gaunt, Hallam, & Robertson, 2009), were observed for two consecutive months in London, from April to June of 2013. The rationale for choosing London

was based on the recognition that this city is the base of several worldwide famous performers (Cottrell, 2004) who frequently give master classes as invited teachers. Master classes were selected taking into account the following inclusive criteria: the performer-teacher should pursue an international and active career in music industries based in music performance as the core element (i.e. a regular series of international concerts and/or recordings).

Master classes in and around London were mapped out through an online search conducted between 15th April and 30th April. Taking into account such mapping, the master classes selected were those open to external audiences and free of charge. A total of 40 master classes were identified. Tickets were collected beforehand according to the availability of places. The observations stopped after 11 master classes, when data saturation was achieved. The participants involved were 11 performers-teachers teaching 40 higher education postgraduate students. Participant students were all those who took an active part in the master classes. Table 3.1 illustrates the distribution of students per master class, according to the instrument.

Table 3.1: Master classes: distribution of students per performer-teacher

Performers	Nationality	Instrument	Students
Maxim Vengerov	Russian	Violin	2
Pamela Thorby	British	Recorder	6
Milda Agazarian	Russian	Harp	4
Pascual Devoyon	French	Piano	3
John Williams	Australian-British	Guitar	5
Johannes Goritzky	German	Cello	4
Tom Kerstens	British	Guitar	2
Nigel North	British	Lute	2
Benjamin Luxon	British	Voice	5
Rebecca Maurer	British	Harpsichord	2
Sylvia Rosenberg	American	Violin	2

Data collection involved participant observations conducted by the author who assumed a covert role (i.e. the researcher assumed a position of member of the

audience without disclosing his status) (Bryman, 2012). *Full field notes* (i.e. detailed notes that should be written at the end of the day or sooner) were used to capture the advice given by performers-teachers during the master classes (Bryman, 2012). In order to guide data collection, comments relating to broad artistic suggestions were noted (i.e. indications restricted to the interpretation of a given passage in the repertoire discussed were not noted). Approximately 20 hours of master classes were observed. All the field notes were classified according to the instrument. The material was transcribed using a *clean transcript* (i.e. focused on the content of what was said) (J. Elliott, 2005). Such transcription was conducted using the software F4 (audiotranskription, Germany). A thematic analysis was carried out using the qualitative package NVIVO 10 (QSR International/UK). The themes were identified using linguistic connectors and repetitions of words recognized as associated with *DAO* (i.e. *the most important thing is, it is needed to, you should, if you can, you must do that, I want, You have to*) (Robson, 2011). For ethical reasons, the names of participating students were omitted. Since the master classes were public events, the names of the teachers are revealed here.

3.3 Results

Data analysis revealed that performers-teachers advise higher education music students according to five dimensions related with *DAO*: (i) meaningful representation of the artistic product, (ii) structure, (iii) narrative, (iv) performer behaviour and (v) social event. Figure 3.1 illustrates the resulting thematic network. The results are presented as quotations following the same above described order of ideas.

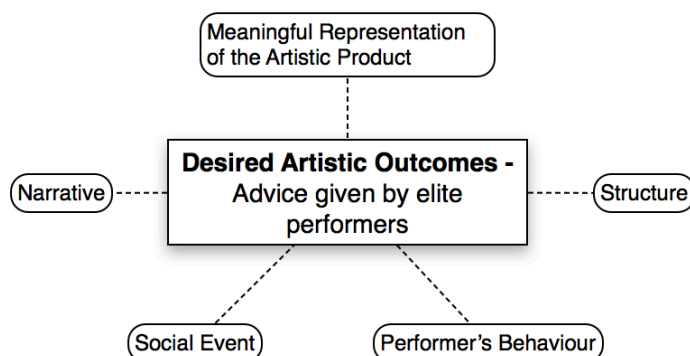


Figure 3.1: Exploratory study II – Thematic network

3.3.1 Meaningful Representation of the Artistic Product

The first dimension (i.e. meaningful representation of the artistic product) refers to the creation of a meaningful and imaginative representation of the musical message. The performer shall be able to convey an emotional message to the audience, which seems to be based on such meaningful representation. The performer-teacher advises students to conceptualize this emotional message using metaphors or creating little stories which need to be ‘told’ through their music-making.

Try to image a scene of an opera here...imagine the text, the scene, the persons in an opera! You need to make clear the context you are creating! (Maxim Vengerov, violin).

3.3.2 Structure

The second dimension (i.e. structure) concerns decisions on how to deal with all technical and interpretative parameters required to consolidate the meaningful representation of the artistic product. According to the performers-teachers, musicians should have a clear picture of these parameters which can facilitate an understanding of the musical message. This capacity seems not to be related to the ability to meet certain interpretative parameters, but to the capacity to develop an informed conception of the repertoire. Indeed, expert performers advise students to reflect about structural elements before going to the stage.

You must organize the piece. How is each fragment? Dynamics? Phrasing? Tempo? You must have a clear idea about all these aspects (Nigel North, lute).

Each technical aspect should be clearly defined. It will be hard to do it on the stage if everything has not been defined before' (Nigel North, lute).

We must understand how to start and finish a phrase and realize how the tonality changes. Otherwise we'll not be able to communicate our musical idea clearly (Silvia Rosenberg, violin).

You must know where the phrase starts and finishes, what really must be evident in the musical text? You must find out a sense of direction to make the articulation clear. Do not tell me what you are doing... I should be able to guess! (Milda Agazarian, harp)

Performers-teachers also highlighted the importance of developing an internal set of beliefs to support decisions about when and what to play.

When I was active, I did my own work...you know, teachers and coaches were essential but you have to find out what works for you by yourself (Benjamin Luxon, singer).

Moreover, performers-teachers highlighted the importance of knowing and respecting artistic abilities when decision-making on technical and interpretative aspects is required. Otherwise musicians could fall into the temptation of solely following ideals of high levels of technical standards.

Do what you can do, what is comfortable to you. I've never done anything if it was alienated from me. This is much more important for becoming musical than anything else (Benjamin Luxon, singer).

You must find what is best for you! (Rebecca Maurer, harpsichord).

3.3.3 Narrative

The third dimension of *DAO* (i.e. narrative) refers to the organization of the musical piece as propositions in a written text. Performers-teachers recommend students to understand the piece as if they were reading a 'story', divided into different sentences that are linked to facilitate the audience's understanding of its structure as a whole. This narrative approach could also assist the performer to keep a sense of direction while the music is being played. Such an approach was also pointed out as a means to allow the performer to avoid unnecessary tension in performance.

You need to have a sense of direction...we must understand where we are going... Do not rush! (Milda Agazarian, harp).

You must have a structure of the piece that resembles a story, with each sentence with questions and answers...try to do this when you find long phrases

to express something... on other phrases, you can relax and not think of anything, just enjoy... this is one way that you can use to achieve your musical narrative (Pamela Thorby, recorder).

Try to approach the phrasing as sentences, like you were speaking. You must have telling a story with sentence, questions and answers. Sometimes you have long phrases and then you must be focused to expressing something. In other moments you may have not, so you relax, this is the way you must play!' (Nigel North, lute).

3.3.4 Performer's Behaviour

The fourth dimension of *DAO* found in the data analysis (i.e. performer's behaviour) involves bodily attitudes expected in a performance situation. Expert performers recommend students to perform taking into account their body-mind sensations to avoid unnecessary tension. In other words, a musician should not struggle with tension but respect it. Performers-teachers highlighted this aspect as a means to feel the flow of a musical piece, which in turn can facilitate the expression of ideas. Even when the musical piece alludes to a character that can stimulate unnecessary tension, musicians should keep a level of relaxation to self-regulate their behaviour on the stage, at least from the point of view of these performers-teachers. This condition could be reached when a musician is able to play the repertoire even when extra factors such as unnecessary physical tensions could disturb the mind. This practice was particularly emphasized by an expert performer as a strategy to assist musicians in facing unexpected events that might jeopardise the quality of the final result.

You must perform in an organic way, with no tension (Pascual Devoyon, piano).

You must to be relaxed when you are playing. You need to feel the flow of the piece, but this is impossible when you're nervous like now. You need to relax and feel the flow (Pascual Devoyon, piano).

When you play you must be relaxed. It's the base of everything. Music can't cause tension to your body, even if the music you are playing has a tense character (Johannes Goritzky, cello).

I will talk on your attitude: you must be relaxed and free! The blood must flow when you are performing! (Sylvia Rosenberg, violin).

You must perform with attitude! You must be relaxed! When you have this attitude, you realize what you need so you can express something based on your own inspiration (Johannes Goritzky, cello).

When you prepare a performance you must be prepared to play it in any tempo. You must be trained, for your brain does not think in music so you must practise with your brain focused on other things. In my personal case, I practise watching

TV. If I can play the passage watching TV, I am prepared to play the concert. It is important to be prepared for external incidents in performance, so the passages must be automatized (Pamela Thorby, recorder).

3.3.5 Social Event

The final dimension of *DAO* identified through data analysis (i.e. social event) concerns the ability to establish a relationship with the audience. Despite being scarcely debated in the master classes observed, some teachers approach the relationship with the audience as an element that can affect the final result. The advice given to students suggests that performers must have respect for themselves in order to attract respect from an audience. A master class teacher suggests that self-belief may be a powerful ingredient in developing an affective and effective communication with an audience. Concerns with the lack of a relationship between performer and audience were recognized in the data analysis. Some expert performers highlighted the need to talk to the audience in order to promote a deeper relationship during the concert.

You must play to me. I need to feel the sound and your message here and now! It is like when we introduce ourselves to others... and to be felt by someone, you must have respect for yourself and present yourself in a way where people also respect you! (Pamela Thorby, recorder).

It seems to have a wall in front to the classical music. Performers need to speak! Most of them do not talk with the audience. (John Williams, guitar)

Moreover, the ability to achieve *DAO* seems to be connected with the ability to express one's artistic ideas and values on stage, rather than simply assimilating the expectations of an audience.

Try to do so convincing as you can! (Rebecca Maurer, harpsichord)

You must express yourself...not think about what the audience is thinking (Pamela Thorby, recorder).

Such internal foundation could even affect the relationship between performer and audience. Some performers-teachers suggest that this relationship can be empowered according to the affective state of the performer on the stage.

For all young students: if you can communicate with truly enjoyment, the audience immediately will respond (Benjamin Luxon, singer).

3.4 Discussion

The present investigation aimed at identifying the advice given by elite performers to higher education students concerning the achievement of *DAO*. The literature highlights that higher education student musicians engage in master classes in order to pick up artistic ideas from such elite performers which could enrich their perspectives on *DAO* (Creech et al., 2009).

The methodological approach chosen for this study allowed the observation of approximately 40 students and 11 elite performers in a multicultural artistic environment, as was the one found in London. The decision of adopting a covert role (Bryman, 2012), which placed the author as an audience member, allowed the collection of data from a teaching-learning environment free of any influences that could have been created by the researcher. Field notes were taken, as they are recognized as useful methodological tools for collecting data from educational institutions. Such notes seemed to provide robust information on how *DAO* can be achieved, alluding to the way in which elite performers recommend achieving such internal conceptualization.

The present study highlights that subjective suggestions given by expert performers in master classes include the existence of *DAO* as internal representations of a successful performance. Corroborating the results of the group interview, *DAO* is multidimensional and includes (i) the creation of a meaningful and imaginative representation of the repertoire; (ii) the definition of all technical and interpretative parameters required to translate the overall image of the repertoire into reality; (iii) the organization of the technical and interpretative parameters as propositions in a written text; (iv) the bodily attitudes expected in a performance situation; and the (v) ability to establish a relationship with the audience based on artistic integrity. The identification of suggestions regarding all these dimensions indicates that *DAO* transcend the interpretation of the repertoire, meeting the perspective of performance as a multidimensional phenomenon, as suggested by this thesis. These results also corroborate the pedagogical need to take into account such multidimensional phenomena, thus requiring an educational approach that integrates social and behavioural elements in performance teaching practices.

The artistic advice given by elite performers pinpointed the importance of a personal willingness to communicate an affective idea consistent with students' embodied musical skills and individual psychophysiological characteristics, harmonized with socio-cultural expectations. These results also corroborate the previous results found in the group interview conducted with higher education students. In order to achieve such personal willingness, expert performers advised students to develop a set of beliefs through critical thinking and self-reflection in order to inform their decision-making. As pinpointed in Chapter 1, such a need has been highlighted in other studies (Gaunt et al., 2012; Weller, 2012). The development of such internal foundations can facilitate decision-making emphasized by elite performers as a fundamental skill for the development of artistry in music industries. The results here presented reinforce the idea that such a system of beliefs should be nurtured through years of higher education (Baxter Magolda & King, 2004), which in turn reinforce the need to promote pedagogical environments focused on the development of self-authorship. In fact, it seems to be consensual amongst expert performers that successful musicians express their own artistic conceptions rather than fulfilling others' expectations. Again, as highlighted in the results of the group interview, the development of *DAO* through higher education seems to be a process alienated from external expectations of colleagues and teachers.

The concerns with achieving high levels of technical and interpretative skills reported so many times in the literature (Ford & Sloboda, 2013) were not highlighted in these results by expert performers during the master classes. These performers seemed to be focused on exploring the relationship between the subjective world of performers (Persson, 2001) and the contemporary audience (Sloboda & Ford, 2013). These findings corroborate the importance of nurturing *DAO* in order to enrich pedagogical approaches in higher music education (Papageorgi & Creech, 2014).

3.5 Summary

The current chapter presented an exploratory study that aimed at understanding *DAO* in the light of advice given by elite performers in master classes (i.e. performers-teachers). In order to reach this aim, a small-scale ethnography, based on participant observation supported by field notes, was adopted (Bryman, 2012). This methodological approach has been recognized as the description and interpretation of a given aspect of a culture or social structure in a short period of time. As in the previous chapters, four main aspects, taking into account the research questions presented in the introduction, oriented this exploratory study: (i) conceptualization, (ii) challenges, (iii) achievement and (iv) nurturing. The results presented here broadly confirmed the findings discussed in Chapters 2 and 3. However, there were some particular aspects suggested by the performers observed in master classes that can enrich the understanding of the conceptualization of *DAO* as well as how such an internal ideal can be achieved.

Firstly, the results proposed here provided insights into the dimensions of *DAO*. Data analysis suggests that these dimensions involve: (i) the creation of a meaningful and imaginative representation of the repertoire (i.e. meaningful representation); (ii) the definition of all technical and interpretative parameters required to translate the overall image of the repertoire into reality (i.e. structure); (iii) the organization of the technical and interpretative parameters as propositions in a written text (i.e. narrative); (iv) the bodily attitudes expected in a performance situation (i.e. performer behaviour); and (v) the ability to establish a relationship with the audience based on artistic integrity (i.e. social event).

Secondly, the results also confirmed that the mastering of a given repertoire seems not be the key element to the achievement of *DAO*. Rather, the personal willingness to communicate a message shaped by a musician's artistic integrity might be highly important. The understanding that *DAO* encompasses several dimensions that are shaped by notions of artistic integrity might be useful for the development of mechanisms oriented to assist students to achieve *DAO* as performers in the music industries.

CHAPTER 4: A THEORETICAL FRAMEWORK FOR DESIRED ARTISTIC OUTCOMES IN MUSIC PERFORMANCE

4.1 Introduction

This chapter presents the theoretical framework for *DAO*. Such framework was based on two main streams: theoretical perspectives (Chapter 1 - Background) and empirical perspectives (Chapters 2 and 3 – Exploratory Studies). Both perspectives allowed the definition of the epistemological basis which underlies the elaboration of the mentoring program. A summary of the theoretical and empirical views described so far is presented in order to clarify the triangulation between them. This triangulation resulted in a conceptualization for *DAO*, a description of its development, a set of indications on how *DAO* could be achieved in the music industries, a set of challenges faced by higher education students to achieve it and how higher education music institutions could assist students to nurture their *DAO*.

4.2 Theoretical Perspectives: Background

Chapter 1 (i.e. Background) explored several theoretical insights on *DAO*. Such insights were explored through a multidisciplinary literature review focused on the understanding of general performance, music performance, the subjective world of performers, the current teaching practices regarding music performance teaching in higher education and the existing paradigm of music industries. The insights here presented recognize music performance as a social, limited, multidimensional and communicative activity, where the performer creates a context based on the definition of relevant properties (e.g. repertoire, structure of the program, typology of relationship with audience) according to their desired outcomes. Such desired outcomes are negotiated with an audience, who in turn reconstruct and articulate their understanding of such communication taking into account different meanings, regardless of the level of participation adopted.

Concerning the first point (i.e. conceptualization of *DAO*) the literature seems to indicate that musicians develop a type of affective pattern that serves as

a concrete goal to aim for while on the stage. This aim involves (i) rising above technical matters, (ii) to increase sensitivity to the inner spirit of the music and to communicate this spirit to others, (iii) to widen the horizons of technical expression in musical art and (iv) to sustain one's professional practice within a framework that meets one's personal, professional and artistic needs. Such an aim seems closely related to notions of career and conceptualization regarding music performance. Moreover, the literature suggests *DAO* is a conceptualization that emerges through mental representations of a desired performance (i.e. a psychophysiological process). Such mental representation is personal and unique; dynamic; subjective, with some objective features; based in opinions and emotions that shape the manifestation of the self. This mental representation is shaped by the attitude regarding to the dimensions involved in the communicative situation (i.e. established work versus new work, predictable versus unpredictable, active versus passive, personal versus impersonal).

Concerning the second point here addressed (i.e. challenges) the literature review indicates that *DAO* is constrained by the existing discourse from the nineteenth century that shaped instrumental teaching-learning in higher education music institutions, which emphasize the importance of fulfilling the composer's intentions rather than the performer's *DAO*. Such discourse advocates specialism in a single instrument or vocal type as well as the adherence of historical rules based on ideals of historical authenticity. Apparently, this scenario has encouraged students to pursue virtuosic technique, which in turn seemed to constrain creative approaches in music performance and led musicians to incorporate actions that deliberately go against the characteristics of the instruments that are used. This paradigm seems to be based on a perception of music performance as a demonstration of technical abilities (Bauman, 1986) instead of recognizing music performance as a multidimensional and communicative activity, where performers create a context based on their *DAO*. The current understanding of music performance in higher education music institutions seemed to be influenced by a *musotopia* of international careers as soloists in the Western art music canon, which also constrains the achievement of musicians' *DAO*.

Concerning the third point here discussed (i.e. achievements of *DAO*) the literature seems to indicate that self-authorship's capacities seem to encompass the required skills that will allow musicians to negotiate such artistic conceptualization in the music industries. Musicians should develop a set of beliefs that allow them to challenge preconceived notions of career, reconciling romanticized ideals with realistic experiences in which possible selves can be explored. This epistemological dimension shapes notions of identity or intrapersonal dimension, which allow musicians to follow their own perspectives judged in the light of relevant evidence, rather than assuming the expectations of others. In the light of this set of beliefs and ideals (i.e. artistic integrity), musicians must articulate objective and subjective facets of a music career in the music industries, which require a set of interpersonal skills (i.e. interpersonal dimension) as those expected of any person who chooses to set up a small business.

Concerning the last point addressed here (i.e. supporting higher education music students to nurture their *DAO* as performers in the music industries), the literature seems to advocate the need to design engaged learning environments fed by insights from such other disciplines as ethnomusicology, psychology and sociology, to effectively equip musicians to harmonize their *DAO* with possibilities of sustainable careers. Such environments must include structured opportunities where students could reflect individually and collaboratively on who they are, what they want to achieve and how to achieve it. This perspective asserted the need for regular meetings, ideally with somebody removed from the central learning process, in a safe, non-judgmental setting. This scenario calls for the importance of mentoring in higher education music institutions. Mentoring seems to be advocated as a positive approach to foster the development of self-authorship in such institutions (i.e. the required capacity to achieve *DAO*). This transformative, reflexive and action learning, shaped by critical dialogue and reflective conversation, could encourage students to harmonize their ideals with their identity and the music industries, taking the previous learning experiences into account. Moreover, structured opportunities to reflect on *DAO* based on mentoring might allow students to match their preferences regardless of musical genres, academic degree and artistic interest.

4.3 Empirical Perspectives: Exploratory Studies

Chapters 2 and 3 (i.e. Exploratory Studies) investigated *DAO* through two main streams: higher education music institutions and elite performers teaching in master classes. These streams aimed to understand how musicians conceptualize their *DAO*, how they think such internal conceptualization could be achieved in the music industries, the challenges to achieve it and how higher education music institutions could assist them to nurture their own *DAO*.

The empirical results reached through the exploratory studies suggest *DAO* is conceptualized as an artistic concept, which seems to be shaped by the performer's personal willingness to communicate an affective idea derived from the individual's social context, professional goals, musical preferences and current and past performance experiences. This concept covers five different dimensions: (i) meaningful representation of the artistic product, (ii) structure, (iii) narrative, (iv) performer's behaviour and (v) social event. The first dimension concerns the development of an internal representation of the artistic product. The second dimension concerns the development of a clear idea of how to deal with technical and interpretative issues. The third dimension involves the creation of a unifying script for the concert, which articulates the elements of the second dimension. The fourth dimension concerns the ability to avoid unnecessary physical tensions that constrain artistic expression. Finally, the fifth dimension concerns the ability to communicate affectively and effectively with the audience.

The achievement of *DAO* seems to be related to the ability to follow one's ideas, values and expectations (i.e. artistic integrity). If one is able to make decisions and follow such decisions, then *DAO* can be achieved. The search for external references can feed one's ideas and values concerning *DAO*. In addition, the exploratory studies suggest that musicians should be able to deal with the unexpected, redefining previously developed ideas behind their internal conceptualizations.

Finally, the results of the exploratory studies seem to suggest that *DAO* can be nurtured in higher education music institutions by an artistic mentor who would stimulate students' critical thinking, self-reflection and creativity. Some students even proposed a possible role for this mentor: an artistic tutor who can facilitate

the student's social integration, providing psychophysical, professional and artistic support.

4.4 Triangulation

The perspectives here presented (i.e. empirical and theoretical) allowed the construction of the following definition of *DAO*: The performer's personal willingness to communicate an affective idea derived from the individual's social context, professional goals, musical preferences and current and past performance experiences, applying embodied technical and interpretative skills, according to individual physical and mental characteristics. Such *DAO* involves five dimensions of what should be conveyed:

- *Meaningful representation of the artistic product* - the development of an affective pattern regarding the repertoire
- *Structure* - the procedural aspects of the musical discourse. Structure involves the development of a clear idea of how to deal with technical and interpretative issues
- *Narrative* - the discourse itself. Narrative comprises the creation of a script for the concert, which articulates the elements of the second dimension
- *Performer's behaviour* - that consists of the attitudes or even how a performer should act on the stage (i.e. the ability to avoid unnecessary physical tensions that constrain artistic expression)
- *Social event* - the ritual that surrounds the artistic manifestation. In such a ritual, musicians seek communicating affective and effective with the audience.

The triangulation between theoretical and empirical perspectives supported the creation of a model of how *DAO* emerge (Figure 4.1).

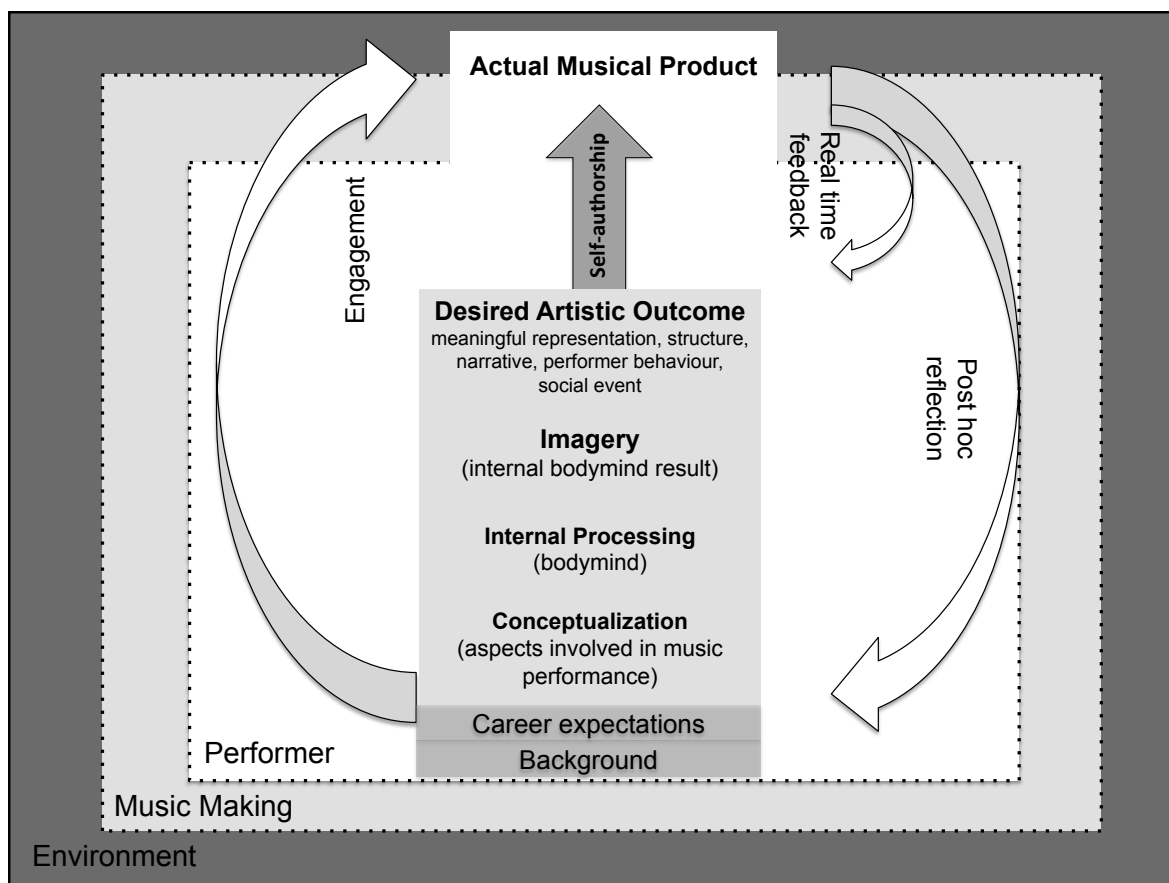


Figure 4.1: A theoretical model for the development of *DAO*

In this model, three main elements co-exist and interact in multiple dimensions: (i) the environment; (ii) the music making; and (iii) the performer. Such elements shape the conceptualization of *DAO*. The environment dimension of this model concerns all external stimuli that lead the individual to produce possible actions, including those that result from the domains of cooperation and communication with others. The performer is a complex system that concomitantly integrates: (i) background (ii) career expectations; (iii) conceptualizations of performance; (iv) internal body-mind processing; (v) the internal body-mind result or imagery and internal representations of the *DAO*. Finally, the music-making activity is a deliberate human action, where the final goal is music expression, which is here described as the actual musical result. Thus, in this model, both environment and music-making are constantly feeding the performer with input information, through the senses. Then, this sensorial input is psychophysically processed in accordance with the performer's background and expectations, which, in turn, shape the musician's imagery and conceptualizations of music-

making. The final action creates behavioural expressions, whose features much depend on the performer's level of engagement. The actual musical result feeds in real time into the ideal product view. This feedback shapes post-hoc reflections according to the performer's expectations and conceptualizations regarding music-making. In this model it is assumed that the performer's conceptualizations, present experiences, social contexts and professional goals shape embodied technical interpretative skills to afford a certain music-making activity. When one of these elements is missing or reduced in some way, students feel that they cannot achieve their intentions. This model suggests that *DAO* might not be inculcated but only stimulated by others.

The capacity required to achieve *DAO* in the music industries is self-authorship² (i.e. the capacity to internally define a belief system and identity that coordinates mutual relations with others). Such a capacity is the link between the career expectations and conceptualization of the aspects involved in music performance with the actual music product. As described in Chapter 2, self-authorship involves an epistemological foundation, an intrapersonal foundation and an interpersonal foundation. The epistemological dimension must be fed by searching for artistic and professional references, which in turn allow students to challenge preconceived notions of career and reconcile romanticized ideals with realistic experiences in which possible selves can be explored. This critical exercise empowers students to make their own artistic and professional decisions (Freire, 1996). The intrapersonal foundation involves the development of a unique artistic identity, based on values and ideals (i.e. artistic integrity), that regulates interpretation and choices. This foundation also recognizes the importance of developing a deep connection with artistic practice. In order to negotiate *DAO* in the music industries (i.e. interpersonal foundation) a musician should be able to combine such artistic integrity with a set of skills, as those same skills expected of any person who chooses to set up a small business. The integration of artistic integrity and an interpersonal foundation allows musicians to align the subjective and objective elements of a musical career. This integration enables a musician to

² Figure 1.1: The model of Self-Authorship (adapted from Baxter Magolda & King, 2004)

be flexible and to redefine *DAO* taking into account the unpredictable scenario of artistic practice in the music industries. Figure 4.2 summarizes the main points concerning the achievement of *DAO*.

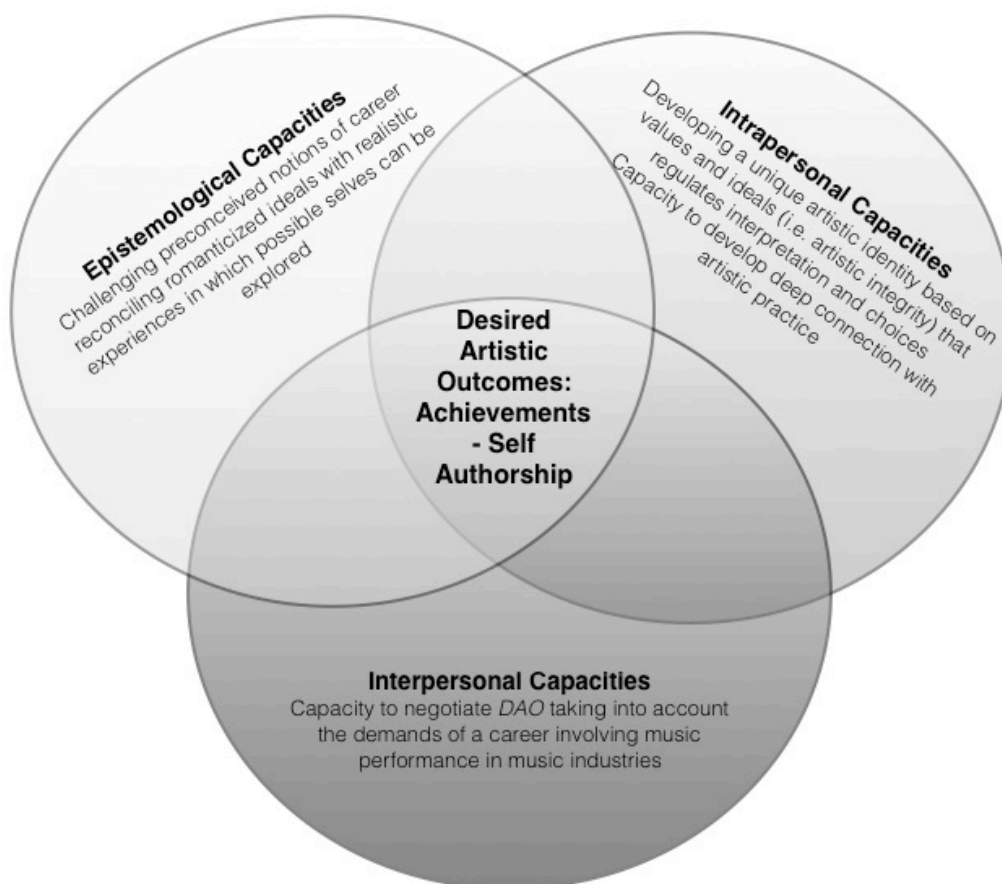


Figure 4.2: *DAO* – Achievements

During attempts to achieve *DAO*, higher education music students seem to be challenged by the lack of encouragement for critical thinking, self-assessment and self-reflection (i.e. epistemological challenge). This lack does not stimulate students to develop an internal belief system and goals. This scenario has been favored by a historical discourse which emphasizes the importance of fulfilling the composer's intentions, encouraging musicians to pursue an ideal of virtuosic technique and adherence to rules of tradition and historical authenticity in order to reach external expectations and conventions. Such rules seem to value specialising in a single instrument or vocal type, which in turn leads musicians to

incorporate actions that deliberately go against the characteristics of the instruments that are used. This scenario, based on impositions and hierarchies, seems to constrain the development of a unique and artistic identity (intrapersonal challenge) and consequently *DAO*. Figure 4.3 summarizes the main points concerning the challenges of *DAO*.

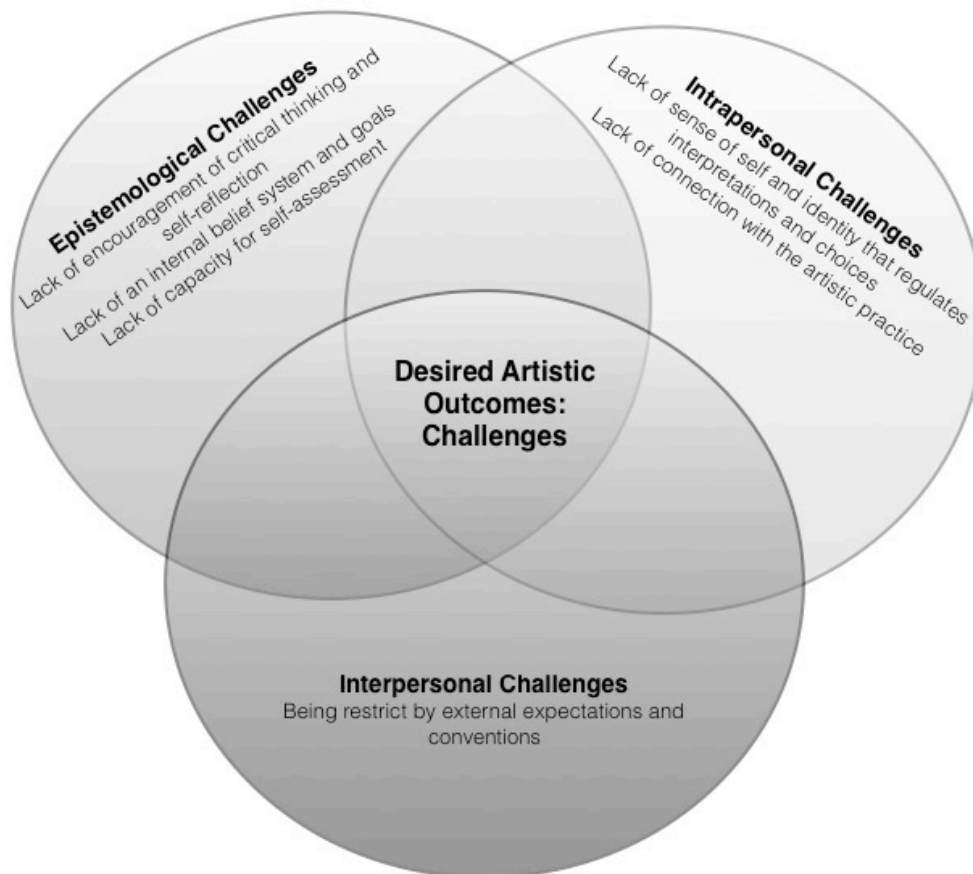


Figure 4.3: *DAO* – Challenges

In order to reverse such a scenario, *DAO* could be nurtured in higher education music institutions through engaged learning environments based on mentoring relationships, as proposed by Renshaw (2009), between students and artistic mentors. This perspective of mentoring focuses on ‘the individual’s long- as well as short-term development and takes into account the whole person rather than just focusing narrowly on transmitting a specific professional skill needed to meet an immediate challenge. Mentoring considers the individual in a broad

context and recognizes the interdependence of personal and professional development' (Gaunt et al., 2012 p. 28). In other words, this perspective assumes that the mentor must 'assist the learner to integrate as a fully functioning person within the society they inhabit' (Garvey, Stokes, & Megginson, 2009 p. 21). Moreover, other authors indicate that students do not necessarily build the ability to develop their own set of beliefs through one-to-one tuition (Abeles, Goffi, & Levasseu, 1992; Burwell, 2005; Gaunt, 2008). 'Their frame of reference can be relatively narrow, focused on the music and the musicians, leaving out the wider context of audience, and engagement with society' (Gaunt et al., 2012 p. 27-28). In this scenario, a longer trajectory of personal and professional development is largely absent. These perspectives make claims for specific environments where the promotion of self-authorship must be explored.

This alternative should be developed through the combination of insights provided by disciplines such as aesthetics, analysis, musicology (including ethnomusicology) and psychology. Such environments might also facilitate the development of evaluative expertise, which enables students to monitor and evaluate their own work while it is in progress. This involves regular meetings, ideally with somebody removed from the central learning process in a safe, non-judgmental setting (i.e. interpersonal support). Moreover, the environment here suggested should be conceptualized to be a transformative, reflexive and action learning, shaped by critical and collaborative dialogue as well as reflective conversations (epistemological support). According to this perspective, the encouragement of students to match their own preferences adopting a multi-genre approach, including genres other than music from the Western art music would be of paramount importance (i.e. intrapersonal support). In engaged learning environments based on mentoring, the role of the artistic mentor might be to assist students to harmonize *DAO*, taking into account their previous learning experiences, conceptualizations of performance and expectations involving a musical career. Figure 4.4 summarizes the main points concerning how higher education music institutions could assist students to develop their own *DAO*.

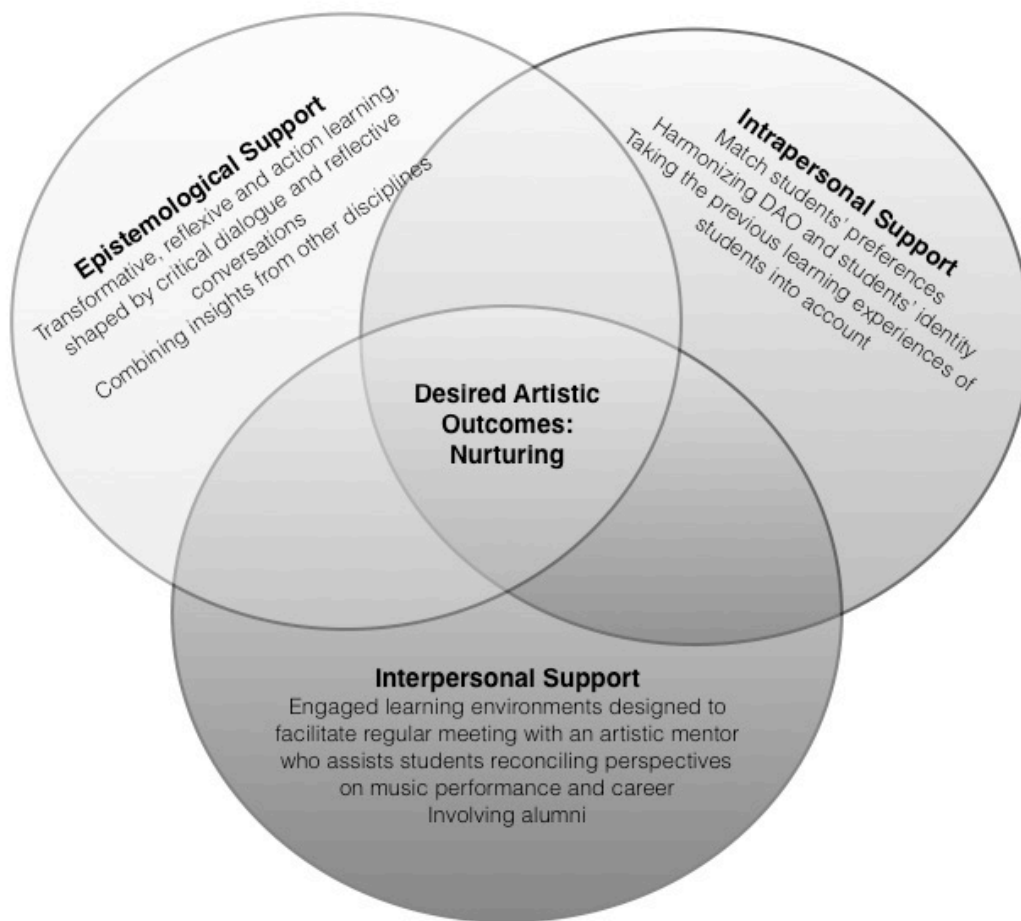


Figure 4.4: DAO – Nurturing

4.5 Summary

This chapter presented the theoretical framework for *DAO* based on the triangulation between theoretical and empirical perspectives discussed in the previous chapters. The four aspects that oriented the previous chapters, which were also based on the research questions proposed in the introduction, informed such triangulation: (i) conceptualization, (ii) challenges, (iii) achievements and (iv) nurturing.

The theoretical framework here proposed recognizes *DAO* as the performer's personal willingness to communicate an affective idea derived from the individual's social context, professional goals, musical preferences and current and past performance experiences, applying embodied technical and interpretative skills, affording individual physical and mental characteristics. The achievement of

DAO in the music industries seems to require the development of self-authorship (i.e. the capacity to internally define a belief system and identity that coordinates mutual relations with others). In order to develop such a capacity, musicians must problematize their preconceived notions of career, reconciling romanticized ideals with realistic experiences in which possible selves might be explored. Moreover, musicians must be empowered to make their own artistic and professional decisions. In contrast, the lack of critical thinking resulting from an existing discourse based on historic authenticity seems to empower academic hierarchies, instead of students' critical thinking. Such empowerment constrains the development of self-authorship, which in turn keeps musicians far away from their *DAO*. In order to reverse this scenario, the development of an engaged learning environment designed to facilitate the development of evaluative expertise based on mentoring are recognized as being of paramount importance.

CHAPTER 5: ARTISTIC MUSIC PERFORMANCE MENTORING PROGRAM (AMPMP)

5.1 Introduction

Based on all the perspectives discussed so far, this chapter presents the *Artistic Music Performance Mentoring Program* (AMPMP), which aims to assist higher education students to nurture their *DAO* as performers in music industries. As described in the last chapter, the AMPMP was initially based on the triangulation between three main streams: a multidisciplinary literature review (i.e. chapter 1) and two exploratory studies (i.e. Chapters 2 and 3). This chapter describes the conceptualization and pedagogical foundations as well as the structure behind this mentoring program.

5.2 Conceptualizing AMPMP

AMPMP was conceptualized as an engaged learning environment that uses mentoring to foster problematizing education and declassification of pre-existing notions regarding artistic practices in order to foster self-authorship, the required skill to achieved *DAO* as performers in music industries. Figure 5.1 illustrates how AMPMP was conceptualized.

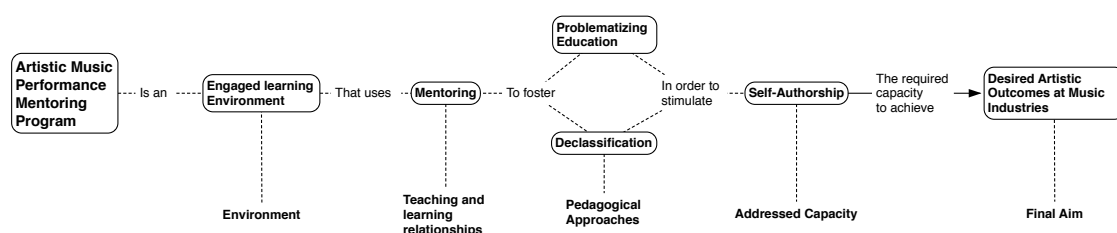


Figure 5.1: Artistic Music Performance Mentoring Program (AMPMP) Conceptualization

This program was conceptualized according to the following features recognized and discussed in the previous chapters: (i) Participants can explore more than one instrument at same time instead of emphasizing a single instrument or vocal type; (ii) new performance approaches are stimulated, rather than pursuing technical virtuosity as well as standardized patterns concerning music

interpretation; (iii) the main focus is the communication of artistic ideas with an audience instead of technical and interpretative skills concerning a repertoire; (iv) there is a concern with professional integration as well as strategies to promote it; (v) Participants are encouraged to experiment with new possibilities in a given repertoire; (vi) the pedagogical environment is centred in such collective activities as master classes, public performances and workshops, rather than only individual lessons involving a teacher and a student; (vii) the aims are established by the student according his/her personal ambitions as performer; (viii) the activities are organized in phases as an action research; and finally (ix) there is a search for development of artistic and professional autonomy centred in the student and his/her personal history.

AMPMP is also supported by the following ideas of a mentoring framework in music, namely: (i) the person mentored defines the agenda and the shared focus; (ii) the exchange may take place through creative practices and verbal interactions; (iii) students are encouraged to understand the relationship with their own creativity and learning processes; (iv) students are encouraged to map out a future vision that is sustainable and rooted in practice-based evidence and experience; (v) students should be guided to find their own desired artistic outcome and to deepen their understanding of who they are, by reflecting on their own history and biography as a means to clarify their perception of themselves; and finally (vi) the pedagogical environment should create a connection between the student's self-awareness and the context in which they work and live. Such perspectives were defined to ensure the conditions for the stimulation of self-authorship (i.e. the addressed capacity, which might lead students to achieve their *DAO* as performers in music industries).

5.3 AMPMP – Foundations

5.3.1 Addressed Capacity

Interest in designing higher education learning environments to promote self-authorship is on the rise in the American higher education agenda (Baxter Magolda & King, 2007). Research has brought evidence that confirms the

relationship between self-authorship and the capacity to navigate successfully in professional life (Baxter Magolda, 2001; Kegan, 1994). Moreover, there has been a consensual view among researchers, particularly in the USA, concerning the role of self-authorship for achieving many contemporary higher education-learning outcomes (Baxter Magolda & King, 2007).

As discussed in Chapter 1, self-authorship encompasses and integrates three dimensions of development: epistemological, intrapersonal, and interpersonal (Kegan, 1994). As could be expected, the literature suggests that the interplay of one's view of knowledge (epistemological development), view of self (intrapersonal development), and view of social relations (interpersonal development) is clearly articulated. Such perspective asserts the idea that self-authorship just happens when these dimensions are harmonized (Baxter Magolda, 2001; Kegan, 1994). This means that self-authorship requires cultivation of a secure sense of self that enables interdependent relations with others, rather than a stratified epistemological set of uniform beliefs (Hodge et al., 2009).

Becoming a self-authored person requires that students 'learn to negotiate and act on [their] own purposes, values, feelings and meanings rather than those [they] have uncritically assimilated from others' (Mezirow, 2000 p. 8). However, most higher education students have not yet developed these capacities. The reasons behind such lack of development resides in socialized practice to accept knowledge from authorities uncritically (i.e. including well-intentioned advice) (Baxter Magolda & King, 2007). The authors recognize such authorities as being many influential people in students' lives, inclined simply to offer advice (i.e. parents, teachers etc.). Consequently, young students typically view knowledge as certain and possessed by such authority figures. They do not see themselves as active agents in constructing knowledge, and their interest in acquiring others' approval often restricts their ability to engage in debating multiple perspectives (Baxter Magolda & King, 2007).

The development of self-authorship starts from following external formulas, through a crossroads phase in which one's internal voice begins to unseat external formulas, to internally defining one's beliefs, identity, and social relations (Hodge et al., 2009). Table 5.1 illustrates the interrelated epistemological,

intrapersonal, and interpersonal foundations that constitute the overarching phases of the journey to self-authorship (i.e. following external formulas, crossroads and self-authorship).

Table 5.1: Developmental Journey toward Self-Authorship (Hodge et al., 2009 p. 5)

Dimensions	Following external formulas	Crossroads	Interpersonal
Epistemological	View knowledge as certain or partially certain, yielding reliance on authority as source of knowledge; lack of internal basis for evaluating knowledge claims results in externally defined beliefs	Evolving awareness and acceptance of uncertainty and multiple perspectives; shift from accepting authority's knowledge claims to personal processes for adopting knowledge claims; recognize need to take responsibility for choosing beliefs	View knowledge as contextual; develop an internal belief system via constructing, evaluating, and interpreting judgments in light of available evidence and frames of reference
Intrapersonal	Lack of awareness of own values and social identity, lack of coordination of components of identity, and need for others' approval combine to yield an externally defined identity that is susceptible to changing external pressures	Evolving awareness of own values and sense of identity distinct from external others' perceptions; tension between emerging internal values and external pressures prompts self- exploration; recognize need to take responsibility for crafting own identity	Choose own values and identity in crafting an internally generated sense of self that regulates interpretation of experience and choices
Interpersonal	Dependent relations with similar others are source of identity and needed affirmation; frame participation in relationships as doing what will gain others' approval	Evolving awareness of limitations of dependent relationships; recognize need to bring own identity into constructing independent relationships; struggle to reconstruct or extract self from dependent relationships	Capacity to engage in authentic, interdependent relationships with diverse others in which self is not overshadowed by need for others' approval, mutually negotiating relational needs; genuinely taking others' perspectives into account without being consumed by them

In order to promote self-authorship in higher education music institutions, the program focuses on three core skills, which are asserted as of paramount importance for overcoming the condition of following external formulas to become a self-authored person (Baxter Magolda & King, 2007):

- *Complex Epistemological capacities*: enable acknowledging multiple perspectives, critically analysing knowledge, and judging relevant evidence in context to make informed decisions about what to believe
- *Complex intrapersonal capacities*: enable critical analysis of one's values and social identities to construct a coherent, internal sense of self
- *Complex interpersonal capacities*: enable authentic interdependent relations with diverse others in which mutual perspectives and needs are negotiated.

5.3.2 Pedagogical Approaches: Problematizing Education

AMPMP emphasizes the importance of critical approaches (i.e. *problematizing education*), through which students can develop a coherent set of beliefs harmonized with internal values, which in turn allow the establishment of authentic relations with others. Such critical approaches are the aim of the problematizing education asserted by Freire (1996). Problematizing education demystified the dichotomy between teacher and student and places the latter as a human being who looks to insert himself in the world, rather than just assume the passive adjustment to stratified categories in society (Freire, 1996). The premises of problematizing education emerge as a critical position regarding the banking education. The author warns us that in such an educational approach, contents are decontextualized from the student's realities. This means that such contents are delivered in such a way that critical thinking is not encouraged. A student who does not reflect about the meaning behind such education shall only passively memorize the information. Banking education assumes educators as wise men, while students are seen as naïve learners (Freire, 1996; Narita, 2014).

The perspectives of banking education are based on the idea that one of the teacher's duties is to transform mentalities in order to adapt students to existing social roles. In this sense, banking education assumes that the topics in the classroom shall be defined by the teachers, while the students shall accept such decisions (Freire, 1996). It is not necessary to specify that banking education is committed with ideals of tradition and the socially accepted paradigms. This point of view meets the critical position discussed in Chapter 1 concerning the current paradigm of performance teaching in some higher education institutions (Beeching, 2012; Beeching, 2004; Gaunt & Westerlund, 2013; Jorgensen, 2009; Perkins, 2012). Despite recent studies that recognize changes in the educational approaches (Lennon & Reed, 2012), there are still pedagogical practices in some institutions based on the historical model (Sloboda, 2013) that go hand in hand with banking education. Freire (1996) suggests this approach constrains genuine thinking by students. Despite assuming what could be recognized as being genuinely problematic nowadays, the author warns that such lack constrains the use of one's skills, which in turn can lead to a sense of frustration. This frustration is closely related to perceptions of mismatch between one's ideas and the way that society works.

Consequently, students feel that the way to overcome such an uncomfortable feeling is to adapt to the social requirements (Fromm, 1982). Looking for social acceptance, individuals submit themselves to a group of people or a specific person, thinking that they were behaving genuinely instead of being overwhelmed by that group (Fromm, 1982). Freire (2014) analyses such a condition as being similar to the conditions of those who trust 100% in charismatic political leaders. At a first glance, it could be unthinkable to establish some relationship between the scenario described here and the existing paradigm of music performance in higher education music institutions. However, Beeching (2004) warns us about the well-recognized practice of some teachers who deceive students with ideas concerning performance and career. Banking education denies one's history and assumes a fatalist perspective concerning the social construction of realities (Freire, 2014).

On the other hand, problematizing education is positioned as the opposite view to the banking education. Freire (2014) asserted that fellowship established between teachers and students in the problematizing approach stimulates genuine thinking, which in turn leads to consistent reflection about one's role in the world. This is one of the main ideas behind self-authorship in higher education (Baxter Magolda & King, 2004). A critical view concerning the dichotomization of the world asserted by problematizing education is aimed at in AMPMP. In order to develop such a pedagogical action as AMPMP, driven by the need for self-authorship in order to achieve *DAO*, the dichotomy between one's history and musical practice, artistic manifestations and career must be confronted. This means that problematizing education in AMPMP is used to achieve a contextualized approach to performance practice taking into account students' aspirations and past experiences (i.e. as suggested in the theoretical framework of *DAO*). In the postmodern theory of performance, such critical reflection concerning the existing structures that can constrain artistic practice is not only discussed but also warmly encouraged (Carlson, 2010). Problematizing education is here adopted as a means to demystify visions concerning industries and pre-established futures (i.e. teaching or playing in orchestras) and conventions in a musical career.

5.3.3 Pedagogical Approaches: Declassification

According to Gutiérrez (2007), the emancipatory and critical proposal asserted by Freire (2014) is just possible through a process of declassification of stratified views and categories that surround existing knowledge. The author argues that people sometimes need to restrict their ideas and clarify them, since multiple and complex desires are socially refused. This repression of unusual ideas and perspectives places individuals in such a way that adaptation to society becomes soft. However, the development of singularity, which is also a concern in AMPMP, is harmed due to this scenario (Freire, 2014; Freire, 1996). Gutiérrez (2007) suggests that declassification should be used as a means to challenge and understand pre-conceived views of the world.

Declassification consists of deconstructing the dominant structure – mostly a hierarchical structure – reclassifying parameters out of that organization

(Gutiérrez, 2007). Notwithstanding, the author accepts that to a certain extent the declassification itself involves some type of new classification. Following this line of thought, Gutiérrez (2007) warns us of the importance of developing flexible and plural classifications in order to allow a less reduced and decontextualized perspective on the world. In AMPMP, such declassification concerns the features associated with the types of music-making engaged in by students. In such a program, musicians were not classified as guitarists, pianists, singers, classical or popular musicians, masters and bachelors. Rather they were recognized as individuals interested in engaging professionally in music performance in a certain way. This is not exclusive to AMPMP: critical views concerning postmodernism emphasize the importance of declassification in order to redefine social practices (Latour, 1994). Particularly, in higher education music institutions this seems not only to be needed but is also a challenge due to the historical and political constraints discussed in the chapter 1.

5.4 Pedagogical Environment

In AMPMP, the promotion of *DAO* through the development of self-authorship, based on a problematizing education and declassification of limiting views, entails two basic needs. The first one suggests a shift away from what Barr and Tagg (1995) have termed that ‘instructional’ paradigm that emphasizes instructors telling students what they need to know to a ‘learning’ paradigm where instructors design active learning environments to encourage students to construct their own ideas (Hodge et al., 2009). The second one suggests that in the pedagogical process of problematizing education (Freire, 1996) one person (A) does not educate another person (B); B does not educate A; A and B educate each other, while this process is mediated by the world. This means students and educators are responsible for the teaching-learning environment. This shared responsibility is recognized as engaged learning environments (Hodge et al., 2009). The rationale behind the adoption of such a typology of environment in AMPMP is based on the fact that self-authorship cannot be cultivated solely by engaging actively with the raw materials and tools (e.g. repertoire), although these are essential. Moreover, self-authorship does not appear instantaneously after

mastering a set of technical skills (Hodge et al., 2009). Instead, they emerge gradually when educators foster students' holistic mental growth through continuous self-reflection and critical thinking. Table 5.2 illustrates the differences between the engaged learning environment, learning environment and the instructional environment criticized by Barr and Tagg (1995).

Table 5.2: Traits of Instructional, Learning and Engaged Learning Environment (Hodge et al., 2009 p. 19)

Instructional Environment	Learning Environment	Engaged Learning Environment
Focuses on covering disciplinary content and grading on content knowledge	Focuses on student learning and outcomes assessment	Focuses on students' and educators' capacity to discover by promoting their intellectual and personal development
Requires students to verify information previously communicated	Encourage student's questions, voice and ideas	Offer authentic problems and projects necessitating on-going and serious engagement and collaboration
Assumes students learn the nature of disciplinary discover simplicity	Assumes students learn through active engagement	Assumes students can develop into mature scholars and citizens if educators provide a coherent, sequenced curriculum and co-curriculum
Asks students to execute imposed lessons and inquiries, thus promoting the false idea that inquiry is a linear process and does not involve errors and uncertainty	Expose students to the recursive process of inquiry, inviting them to reflect on learning	Promoting the goal of students creating their own inquiries by offering them greater levels of challenge and agency as they develop cognitively, intrapersonally and interpersonally

An engaged learning environment not only stimulates the development of self-authorship but also offers higher levels of intellectual and personal challenge and varying types of support. It fosters the epistemological, intrapersonal and interpersonal capacities that enable students to participate in discovery and interdependent knowledge construction.

In a typical engaged learning environment, educators must progress away from what Mitchell (2006) calls *emanation* and toward *generation*. Emanation regards dependence on 'original sources', while generation concerns the ability to

create something that can transcend the original source (Hodge et al., 2009). The contrast between emanation and generation is summarized in Table 5.3.

Table 5.3: Emanative versus Generative Learning (Mitchell, 2006 p. 29)

Emanation	Generation
Taking care of students	Caring about students
Providing leadership for students	Developing leadership in students
Giving answers to students	Encouraging students to ask questions
Focusing on teaching	Focusing on learning and student development
Exercising authority over students	Sharing authority with students
Building reputations as expert teachers	Building relationships with students
Creating legacies for ourselves as teachers	Creating networks so that students can succeed

This perspective emphasizes that when shifting from an emanative to a generative learning environment, the roles and responsibilities of students as well as mentors must evolve to form learning partnerships. This means that both educators and students undergo developmental processes. Table 5.4 illustrates how educational support occurs in engaged learning environments. From this point of view, mentors clearly assume the role of assisting students to situate their experiences according to their own beliefs through opportunities to construct knowledge mutually (Hodge et al., 2009).

Table 5.4: Educational support in engaged learning environment (adapted from Hodge et al., 2009)

Educational Support		
Validating students as professionals (e.g. assuming the role of a mentor or coach; setting high expectations together and working with students to reach those expectations; discussing the social, cultural, ethical or political implications of their work)	Situating learning in students' experiences (e.g. engaging in continuous reflection on choices and whether they are aligned with one's belief system; encouraging the student to present his or her scholarly findings in public settings or apply knowledge to authentic situations; encouraging students to reflect on college experiences that relate to one's career and life goals)	Offering opportunities to mutually construct knowledge (e.g. encouraging student-designed and assessed projects, co-authoring work, submitting projects for publication, sharing work publicly; placing students' work in the context of other scholarship or professional practice; creating life and career plans that build on previous work).

A key feature in engaged learning environments is the partnership established between students and educators (Hodge et al., 2009). Such partnerships emerge through interactions that look to deconstruct external formulas that constrain the development of self-authorship. According to the authors, this process is shaped by students' traits, educators' assumed role (e.g. mentor), the learning goals and the assignments and activities proposed. Table 5.5 summarizes the evolution of the partnership in engaged learning environments.

Table 5.5: Summary of engaged learning environment (Hodge et al., 2009 p. 19)

Stage	External formulas	Intermediate	Capstone
Student's traits	Reliant upon external formulas	Questioning external authorities; developing own voice	Using internal voice to guide actions and work
Educator's role	Designs learning experiences to promote active student engagement	Co-designs learning experiences with students	Guides students in designing, implementing and reflecting on their own discovery projects
Key learning goals	Asking relevant questions, identify multiple perspectives, Gain foundational knowledge	Practise authentic tasks and methods, Collaborate in diverse teams, Connect inquiries to personal beliefs	Design and reflect on own inquiries, integrate learning from multiple domains, apply lessons learned to future goals
Sample assignments and activities	Simulations, role playing different perspectives, structured reflections, case studies, authentic scenarios, panels	Service learning projects, student-led classes, faculty-student research teams, internships with ongoing reflection, faculty-student-team-thought courses	Students' designed inquiries and initiatives, portfolios, exhibitions, performance, conference presentations, publications, community engagement projects

Although an engaged learning environment aims to empower students as thinkers, this approach does not imply that educators must meet students' every wish and whim (Hodge et al., 2009). The authors suggest that educators 'must move away from the traditional role of the expert or the tendency to seek students' approval and instead push students to gain intellectual, relational and personal maturity through continuous feedback, reflection, and high expectations' (Hodge et al., 2009 p. 11). This line of thought asserts that educators might assist students to become more internally focused by validating them as thinkers, encouraging them to accept responsibility for their own decisions and actions in ways that are consistent with their own identities (Hodge et al., 2009). Engaged learning environments assume that mentors can play a special role in students' lives, helping the latter in brainstorming possible futures and mapping out paths to get there (Baxter Magolda & King, 2007).

5.4.1 Teaching-Learning Relationships

In Chapter 1, mentoring was described as a necessary type of teaching interaction in higher education institutions (Gaunt et al., 2012). In AMPMP, mentoring is assumed as evolutionary (Brockbank & McGill, 2007) or developmental mentoring (Megginson & Clutterbuck, 2010). Evolutionary mentoring takes into account the whole person rather than just focusing narrowly on transmitting a specific professional skill needed to meet an immediate challenge (Gaunt et al., 2012). Mentoring considers the individual in a broad context and recognizes the interdependence of personal and professional development. Moreover, the aim of mentoring has been described as to ‘assist the learner to integrate as a fully functioning person within the society they inhabit’ (Garvey, Stokes, & Megginson, 2009 p. 21). These last two ideas meet the perspective assumed in AMPMP concerning the interchange between artistic aspirations and career planning. Despite the potential of mentoring highlighted in Chapter 1, this particular type of interaction has been used relatively rarely in the field of professional music (Gaunt et al., 2012; Rineke Smilde & Halldórsson, 2013).

In order to create conditions for a problematizing education and declassification in AMPMP, the interaction between students and mentor follows the perspectives of mentoring (Gaunt et al., 2012). Mentoring might stimulate students to take responsibility for their own learning by the promotion of the abilities associated with self-authorship (i.e. complex epistemological capacities, complex intrapersonal capacities and complex interpersonal capacities). In this perspective, the artistic mentor assumes mainly the *fellow traveller mode* proposed by Jones (2005) and work with students collaboratively in the engaged learning environment. The author identifies three ways of approaching teaching/learning interactions in adult education: gatekeepers, midwives and fellow travellers. In each of these, there is a different alignment between teacher, learner and the material. In the gatekeeper model, the teacher introduces the material as he/she thinks, while the student assumes the posture of an apprentice. In the model of the midwife, the teacher plays the role of facilitator, spending a lot of time selecting materials and preparing appropriate scaffolding. This is not an

engaged learning environment, even when the student participates. The teacher appears to take a back seat in the activity, and the learners have to discover and engage with the materials themselves. In the fellow traveller model, teachers and students are on more of an equal level: learners find themselves taking on new roles, with the teachers also learning from the students. In this model teachers and students work closely together (Jones, 2005). According to the author, the fellow traveller model can reduce the hierarchies in higher education music institutions, which were criticized by students in the exploratory study presented in chapter 2.

5.5 Structure

Taking into account the epistemological foundations described so far, the structure here proposed was conceptualized as a first proposal to be discussed with students, so it can be changeable according to students' needs and interests. Such a structure was conceptualized, taking into account the conceptualization, challenges and achievements of *DAO* in music industries, which were based on the foundations described above.

Structurally, the AMPMP was organized in a pack of individual and collective sessions as well as public performances, delivered as an extracurricular module. A mentor unpacks the program that is suited in two phases: (i) identifying *DAO* and (ii) exploring *DAO* collaboratively. Each phase involves action planning, monitoring of the student's behaviour and reflections on the results. At the end of each phase an experimental public performance is organized to present the student's progress regarding their artistic proposal (Figure 5.2). After the second performance there is a post hoc phase, which consists of a period of independent work on the artistic proposal in order to present it in a concert hall other than academic venues (i.e. the generation phase in engaged learning environments).

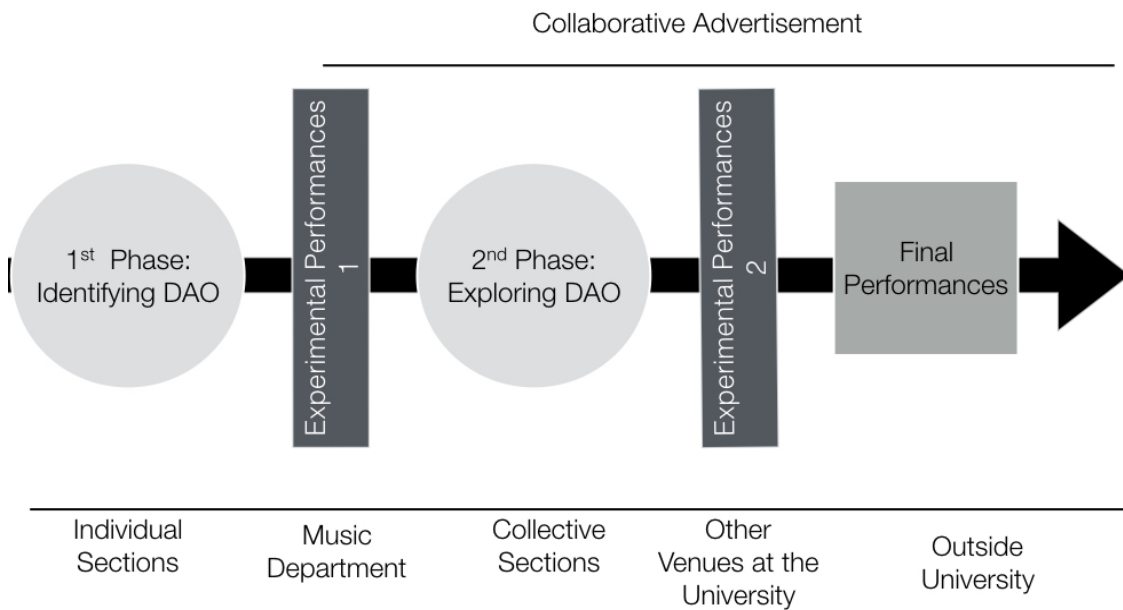


Figure 5.2: AMPMP - structure

5.4.1 1st Phase: Identifying Desired Artistic Outcomes

This phase refers to the first phase of the engaged learning environment, where dependence on external formulas and constraints concerning *DAO* development should be identified. Taking into account the theoretical model presented in Chapter 2 of how to nurture *DAO* in higher education, this phase aims to explore social cultural expectations, artistic values, ideals and how students' music-making was shaped by their educational and social environment. In order to identify students' conceptualizations of *DAO*, as well as challenges to achieve it, conversations were adopted as the initial strategy. Conversations are also a key premise in the principles of problematizing education, since they can stimulate students to rethink and deconstruct their views (Gutiérrez, 2007). Moreover, conversations stimulate students to take part in the engaged learning environment by the collaborative definition of topics to be discussed (Freire, 1996).

Conversations used in AMPMP meet the principles of *The Wabash National Study of Liberal Arts Education Interview*. This is an interview guide structured to learn how student characteristics, including their views of knowledge, self, and social relations, mediated their participation in educational experiences (Baxter Magolda & King, 2007). The authors have created this conversation guide to help mentors who wish to engage students in guided reflection (Baxter Magolda & King,

2007). ‘The key element is encouraging students to make sense of their experience rather than the educator making sense of it for them’ (Baxter Magolda & King, 2007 p. 9). The authors suggest arranging the conversation in four general phases: (i) getting acquainted; (ii) encouraging the student to reflect on important experiences of his or her choosing; (iii) encouraging the student to interpret those reflections; and (iv) concluding the conversation. It is important for the conversations that topics are directed by the students’ interests and by their willingness and ability to reflect on and interpret the experiences they choose to share. Therefore, it cannot emphasize too much that the examples of questions described below are just elucidative, so that each conversation is shaped by a student’s history.

- *Getting acquainted and building rapport:* It is the start of the conversation, where the mentor invites students to tell about themselves looking for their trajectory as musicians. Possible questions in this phase include: Could you tell me about your experience of performing music? Why did you decide to study music? Who are your influences? What is a good performer for you? When you are on the concert platform, what do you intend to achieve? How do you think you can achieve it? What does music performance mean to you? How do you see yourself in the future? What is the role that music performances play in your life?
- *Encouraging reflection about important experiences:* the next group of questions is used to encourage students to identify, reflect on and make sense of their salient experiences, scrutinizing the points through follow-up questions. This phase can also be a means to re-conceptualize judgments of past experiences related to music-making. Possible queries include: Tell me about good and bad experiences involving music performance? Why do you think those experiences are bad/good?
- *Encouraging interpretation of these reflections.* It consists of inviting students to ‘make sense’ of the stories they’ve been sharing. The goal at this point is to help students interpret how their experiences

have affected them and how they might use insights from this conversation to inform *DAO* and decisions about career. Possible approaches to prompt this interpretation include the following questions: based on your experience described so far, how do you see yourself now? How do you think these experiences shape your perspective of career and performance?

- *Concluding thoughts.* At the close of the conversation, students are invited, following their reflections, to recognize how the experiences and views shape their perspective according to their aims as performers.

After such identification, students are encouraged to search for artistic references in order to illustrate their *DAO*. The importance of such references was identified in the exploratory studies (i.e. Chapters 2 and 3). Instead of assuming this search as the stratification of students' internal images of *DAO*, AMPMP recognizes that this strategy can be a means to elucidate the concepts behind *DAO* through accessible examples. The theoretical framework proposed in Chapter 4 called attention to the importance of searching for references in order to clarify *DAO*, since *DAO* develops through mental representations, which can be hard to access (Stenberg, 1999). This strategy consists of selecting audio-visual examples of performers taken as references of what students want to achieve. The second step is to investigate the biographies of such performers in order to recognize possible strategies that students can use to promote their *DAO* professionally.

5.4.2 2nd Phase: Exploring Desired Artistic Outcomes Collaboratively

Once *DAO* is reasonably identified, collective discussions are adopted as a means to scrutinize students' points of view concerning their *DAO* through collective discussions with colleagues. Higher education music students also pointed out the lack of collective discussion involving peers in the teaching/learning environment in higher education. This lack was also briefly discussed in another study (Clark & Williamon, 2011). The 2nd phase assumes the following assumption from the theoretical model, corroborated in the exploratory

study: *DAO* cannot be inculcated as an image, but must be stimulated through environment and music-making.

This phase, which was co-designed by the mentor and students, refers to an intermediate phase in the engaged learning environment (i.e. moving from following external views to crossroads). The sessions in this phase are characterized by a peer-learning atmosphere, where themes previously chosen by the participants as necessary to promote their *DAO* are discussed (e.g. affective and effective communication in music performance, performance anxiety, career planning, music industries, entrepreneurship, portfolio, musculoskeletal disorders). The sessions involve seminars, workshops and master classes delivered by invited alumni in the area. The participants have feedback from their colleagues on questions and ideas that may well integrate their artistic proposal. The idea is to promote a social environment where students can learn from other experiences and scrutinize their views, particularly about music performance and career. Moreover, this phase aims to stimulate students to develop their own voice, justifying beliefs and choices, as suggested in the engaged learning environment proposed by Hodge et al. (2009).

5.4.3 Experimental Performances

Experimental Performances are public performances in the music department and other academic venues, where the participants have the opportunity to present an artistic proposal developed during the first and the second phase. Students propose public performances (i.e. artistic proposal) which must reflect the following aspects: (i) the musicians' *DAO*, (ii) professional aims as performers and (iii) their values and ideas. Moreover, participants are encouraged to conceptualize the advertising and networking needed to promote their concerts. The mentor, who acts as producer, supports this process. All performances are self-evaluated by each student. Such events are video recorded and used for debriefing enabling the students to reflect on the results achieved. More than experimenting in *DAO*, the Experimental Performance is a means to promote structured self-reflection based on realistic experiences.

5.4.4 Final Performance: Promoting Desired Artistic Outcomes

The final step is promoting the performance in venues outside academia. All the students are encouraged to search for possible concert halls to present their artistic proposal. This is a collaborative action involving the students and the artistic mentor, who facilitates the negotiation between the artists and the chosen venues. Particularly, the role of the mentor is to create conditions for students to move from emanation to generative learning (see Table 5.3 – chapter 5) as proposed by Mitchell (2006). The mentor facilitates the establishment of new networks so that students can succeed with their artistic proposal. Moreover, in this phase students are stimulated to lead the conceptualization and promotion of the concert, while the mentor offers support according to students' needs through individual tutorial sessions.

5.5 Summary

This chapter presented the *Artistic Music Performance Mentoring Program* (AMPMP), which aims to assist higher education students to nurture their *DAO* as performers in music industries. Particularly, the conceptualization and pedagogical foundations as well as the structure behind this mentoring program were here discussed.

The program was conceptualized as an engaged learning environment that stimulates students' development of self-authorship by deconstructing external stratified formulas concerning performance through problematizing education, which in turn is supported by a mentoring interaction between student and mentor. This mentoring interaction also recognizes the need for strategies that are negotiated according to students' needs in order to identify, explore and promote *DAO*. AMPMP recognizes that *DAO* should be harmonized with students' artistic integrity so valued in the exploratory studies described in Chapters 2 and 3.

Taking into account the current paradigm in higher education music institutions, one can argue that AMPMP seems to be like a 'fantasy' which would only work in an ideal world. An awareness of the idealistic position of this program is assumed. However, it has been accepted that, regardless of the adopted approach, the teaching/learning experience is a very complex phenomenon that is

shaped according the context surrounding its protagonists. Therefore, the final intention in AMPMP assessment is grasping the consequences of unpacking such a pedagogical plan, rather than proving that this program works, or even whether such a program is applied exactly according to its description. Such a naïve perspective would go against the main principles discussed here, as the problematizing education asserted by Freire (1996). Moreover, AMPMP does not recognize the apparently dichotomy between performance practice and career that has been identified in some higher education institutions, as highlighted by other authors (Beeching, 2004; Bennet, 2007; Perkins, 2012).

The rationale behind such fusion resides in the recognition that conceptualizations of performance, career and *DAO* go hand-in-hand. This integrative position regarding career, *DAO* and music performance opens the doors for an educational approach that combines a multidisciplinary perspective concerning the foundations that support AMPMP. Such conjugation of perspectives is adopted taking into account that *DAO* is an individual and unique phenomenon, so it cannot be socially promoted through a set of stratified strategies or ‘one-model-fits-all’. This perspective is also asserted in education by other authors who advocate the non-existent stable ontology for approaching a social phenomenon that proceeds from ‘atoms’ to ‘molecules’ to ‘materials’ (Bazzul & Kayumova, 2015). Rather, social formations are assemblages of other complex configurations, and they in turn play roles in other, more extended structures (Little, 2012). This perspective does not mean a collage of several strategies in order to accomplish a task, but a multidisciplinary construction of the understanding of a given phenomenon.

PART II: PERSPECTIVES, ACTION AND PROMOTION OF DESIRED ARTISTIC OUTCOMES IN THE MENTORING PROGRAM

INTRODUCTION

In the second part of the present thesis the perspectives proposed in the theoretical framework of *DAO* presented in Chapter 4 are explored. This exploration is conducted in the AMPMP with a group of students who agreed to take part in the program. Particularly, perspectives concerning conceptualization, challenges, achievements and nurture suggested in the theoretical framework were investigated. Moreover, the role of AMPMP as a mechanism to nurture *DAO* was also considered.

This empirical study was carried out through a naturalistic inquiry structured as an ethnographically informed action research whose methodological procedures are described in the Chapter 6. The results achieved through the naturalistic inquiry took into account individual and shared perspectives of *DAO*, which were further explored through performance opportunities. Each of these aspects was addressed in a specific phase of AMPMP as described in the Table 6.1. Following the experience as participants in this program, students reflected on the role and potentialities of AMPMP as a mechanism to assist them to promote *DAO* as performers in music industries.

Table 6.1: AMPMP Phases: expected Results

AMPMP – Phases	Expected Results
1 st Phase – Identifying Desired Artistic Outcomes	Individual Perspectives
2 nd Phase – Exploring Desired Artistic Outcomes Collaboratively	Shared Perspectives
Experimental and Final Performances	Action - Attempts to Promote <i>DAO</i>
Post hoc Reflections	Reflections on the role of AMPMP

Individual perspectives (i.e. 1st Phase – Identifying *DAO*) are presented in Chapter 7. Students' viewpoints of *DAO* were explored taking into account their musical trajectory, expectations of career and AMPMP, conceptualizations,

challenges, achievements and nurture of *DAO*. The main source of data presented in this chapter came from conversations conducted in the individual sessions. Following this, shared perspectives of *DAO* presented in the collaborative sessions are discussed (i.e. 2nd Phase – Exploring *DAO* Collaboratively). Data presented consists of segments of discussions, which were contextualized through descriptions of the sessions. Video recordings that supported participant observations facilitated such a description.

Students' attempts to promote *DAO* through an artistic proposal (i.e. Experimental and Final Performances) are described in Chapter 8. That chapter describes how the artistic proposal was shaped by students' *DAO*. Particularly, challenges and achievements to concretize the proposal are reported.

At the end of AMPMP, participating students were invited to give feedback on their experience of the program (Chapter 9). Such feedback was given through semi-structured interviews whose focus was to identify whether the AMPMP matched its pedagogical focus (i.e. being an engaged learning environment that uses mentoring to foster problematizing education and declassification of pre-existing notions regarding artistic practices in order to foster self-authorship, the required skill to achieved *DAO* as performer in music industries).

Based on the results presented in Chapters 7 to 9 inclusive, the conceptualization challenges, achievements and nurture of *DAO* are discussed taking into account the theoretical framework and results of the empirical study (Chapter 10). Moreover, this chapter discusses how AMPMP could fit the demands for assisting students to achieve their *DAO* as performers in music industries. Finally, further thoughts concerning pedagogical implications, future research, limitations of the present study and the results achieved are presented (Chapter 11).

CHAPTER 6: ETHNOGRAPHIC INFORMED ACTION RESEARCH IN HIGHER EDUCATION

6.1 Introduction

In this chapter, the methodological choices regarding to the *naturalistic inquiry* used to investigate DAO in AMPMP is presented. Naturalistic inquiry focuses on how people behave in natural settings while engaging in life experiences (Lincoln & Guba, 1985). There are several characteristics fundamental to naturalistic inquiry. Particularly, a key value in such inquiry is that reality is multiple and socially constructed (Berger & Luckmann, 1991). The concept of multiple realities rejects the notion that the ‘truth of human experience’ is out there waiting for researchers to discover it. Subjective and multiple realities are possible because all knowledge is socially constructed (Lincoln & Guba, 1985). The concept of social construction places emphasis on human interactions, and the context in which those interactions occur.

This inquiry is organized as an ethnographically informed action research. Due to its multifaceted nature, a further explanation of the existing perspectives on this methodological approach is described in order to clarify the aspects that guided the definition of typology here adopted (i.e. ethnographically informed action research). Moreover, such aspects as sample decisions, data collection tools, analytic strategies, ethic procedures and validity and reliability are further described in this chapter.

6.2 Methodology and Methods

There is no simple way to define action research, since many perspectives and modes can be found in the literature. Broadly, Bryman (2012) conceptualizes action research as ‘an approach in which the action researcher and members of a social setting collaborate in the diagnosis of a problem and in the development of a solution based on the diagnosis’ (p.3). The author also suggests that the researcher can assume a variety of roles, from working on the diagnosis of a problem to working with a group of individuals who are identified as needing to

develop a capacity for independent action (Bryman, 2012). Following this line of thought Robson (2011) asserts that the research purpose is the key factor that determines the conceptualization of action research because of its plurality. Another point of view, among the many strands of the so-called action research methodology, shares the idea of ‘a reflective intervention to improve practice (action). This is carried out with rigorous criteria, descriptions and explanations (research). The new knowledge created is a theory of the lived and reflected practices’ (Narita, 2014 p. 110). Both authors seem to agree that, to a certain extent, collaboration between researchers and those who are the focus of the research is central. This collaboration is based on the idea of democratizing the scientific practice, recognizing the discourse of those involved in the study as being of paramount importance to redefine the original purposes. This means that action research can be driven by a specific mode, but will be continually shifting from one mode of action to another (Tripp, 2005).

Different generations of action researchers appeared during the last 70 years. Kemmis & McTaggart, (2007) describe the origins of action research according to four identified generations, which were driven by different purposes. The authors situated the beginning of action research at the Tavistock Institute of Human Relations in United Kingdom, through the social psychologist Kurt Lewin (i.e. first generation). Lewin’s earliest publications were related to community action programs in United States during the 1940s. His works gave impetus for different movements of action research in other disciplines. A second generation of action researchers was also associated with the Tavistock Institute. This movement started in Britain with the Ford Teaching Project directed by John Elliot and Clem Adelman, whose focus was the organizational development. This perspective influenced researchers in Australia, who were interested in the ‘practical’ character of the British initiative. Such interests opened the doors for a critical and emancipatory action research (Carr & Kemmis, 1986). This critical impulse in Australia was parallel to similar advocacies in Europe, leading to what was posteriorly called ‘third generation of action research’ (Kemmis & McTaggart, 2007). On the same line of thought, a ‘fourth generation’ asserted by Paulo Freire, Orlando Falls Borda, Rajesh Tandon, Anisur Rahman and Maria Lisa Swantz as

well as the North American and British workers in Adult Education and Literacy started to emerge (Kemmis & McTaggart, 2007). These authors asserted a connection between critical emancipatory and participative approaches. This perspective is based on two main themes: (i) the development of theoretical arguments for more ‘actionist’ approaches and (ii) the need for participatory action researchers to make links with broad social movements (Narita, 2014). To a certain extent, the development of the different modes of action research has been based on these four generations. This section describes some of these modes, taking into account their possible implications for the present research.

The first mode is known as *scientific-technical action research* (McKernan, 2013), which is closely related with Lewin’s work. This approach is based on the idea that a social process could be studied by introducing changes whose effects could be observed scientifically. In this particular mode of action research, the researchers take an existing practice from somewhere else and implement it in their own field of practice to effect an improvement. McTaggart (1991) criticizes this mode of research because of its apparent lack of ownership.

The second mode of action research aims to emphasize the study of a given practice in organizational settings as a source of new understanding. This approach aims to improve practice through a consensual interpretation of meaning (Grundy, 1987; Kemmis & McTaggart, 2007). The authors call such an approach *action science*, while McKernan (2013) recognizes it as *practical deliberative action research*. Both authors related this type of action research with the concept of a reflective practitioner (Schön, 1983) as well as the teacher as researcher (Stenhouse, 1975). McTaggart (1991) warns that the consensual interpretation proposed in this particular approach can become uncritical and consequently distorted because of its search for consensus.

The third mode of action research discussed here has been designated as *classroom action research*. Teachers have been used to such an approach to improve their own practice through qualitative and interpretative modes of enquiry (Kemmis & McTaggart, 2007). This involves a practical concern regarding forms of behaviour (e.g. how to act rightly and properly in a situation with which one is confronted). This practical concern is not restricted to teaching behaviour but also

to the understanding of how students' learning can be improved (McKeachie & Svinicki, 2010; Weimer, 1989). Parallel to this, another existing educational approach to action research is *action learning*, which had emerged in organizational management. This approach suggests bringing people together to learn from each other's experience could clarify what the organization is trying to achieve (Kemmis & McTaggart, 2007).

Finally, the last mode of action research is driven by dissatisfaction with the classroom action research that 'typically does not take a broad view of the role of the relationships between education and social changes' (Kemmis & McTaggart, 2007 p. 561). This approach is called *critical action research*. The critic to the social science tradition that reveals the disempowerment and injustice in industrialized society can be distinguished as the main feature behind this approach (Kemmis & McTaggart, 2007). Zuber-Skerritt (2003) asserted that this type of action research reaches its aims when the system itself, or those conditions which impede desired improvement in the system/organization, are changed. Tripp (2005) proposes two modes of critical action research: (i) *socially critical*, whose wish is to contribute to social justice, and (ii) *emancipatory action research*, where political concerns are further evident. Narita (2014) suggests this type of action research involves participants' awareness of their own actions, which are a powerful tool to change their worlds. Kemmis & McTaggart (2007) refer to this mode of action research as *participatory action research*.

Participatory action research is rooted in liberation theology and neo-Marxist approaches to community development (e.g. Latin American), but is also based in human rights activism (e.g. Asia) (Kemmis & McTaggart, 2007). Three features are constantly associated with participatory action research: (i) shared ownership of the research project, (ii) community based analysis of the social problems and (iii) orientation towards community action. Participatory action research emerged from a critic to the neutrality advocated by some social scientists (Kemmis & McTaggart, 2007). Wadsworth (1997) proposed 16 tenets that could characterize participatory action research, namely: (i) an approach to improving social practice by changing it; (ii) it is contingent on authentic participation; (iii) it is collaborative; (iv) it establishes self-critical communities; (v) it

is a systematic learning process; (vi) it involves people in theorizing about their practices; (vii) it requires that people put their practices, ideas and views about institutions to the test; (viii) it involves keeping records; (ix) it requires participants to objectify their own experiences; (x) it is a political process; (xi) it involves making critical analyses; (xii) it starts small; (xiii) it starts with small cycles; (xiv) it starts with small groups; (xv) it allows and requires participants to build records; and (xvi) it allows and requires participants to give a reasoned justification of their social (educational) work to others.

The typology of action research here presented covers some of the most popular views regarding this framework in social science. To a certain extent, all the types of action research here presented seem committed to collaborative work, which in turn is driven to promoting improvement or change. The critical position adopted in the present study concerning action research does not assume a particular type, but combines features taken from consolidated approaches in order to define a suitable mode that could attend the research interests as well as the particularities found in the environment where this research took place.

As assumed above, most of the approaches here described shaped the development of the type of action research adopted to study *DAO* at AMPMP. Such an approach deals with several principles from existing theories as mentoring (Renshaw, 2009), self-authorship (Baxter Magolda & King, 2004), problematized education (Freire, 1996) and the declassification (Gutiérrez, 2007). This practice of adopting an existing perspective to apply it in a specific field meets the orientation known as scientific action research (McKernan, 2013). However, such theories just feed the conceptualization of AMPMP through principles defined according to some recognized needs in higher education so that a perspective based on a closed intervention cannot be applied in this research. On the same line of thought, the reflexive dimension behind the activities of AMPMP, which looks for a critical position concerning possible means to promote *DAO* in music industries, closes this program of a practical reflexive action research (McKernan, 2013). At the same time, an interest in exploring practices of teaching performance in higher education other than one-to-one instrumental lessons also closes AMPMP from educational action research. The commitment to encourage

participants' awareness of their own actions in order to change 'their world' closes the AMPMP to participatory and critical paradigm. Although the AMPMP does not assume a clear political orientation, this program is concerned with engaging musicians socially, assisting them in finding alternative venues to promote public performances and identifying technical resources (i.e. instruments, audio-visual requirements) needed to lead their artistic proposals to concert halls. This social engagement with the community seems to be enough to move AMPMP away from the exclusive practical and reflexive action research view.

The hybrid approach to action research here adopted follows an ethnographically informed orientation. Ethnographic action research is described as a fusion between participatory approaches, ethnographic techniques and an action research framework to address the identified gap between research and the ability to implement its findings (Tacchi, Foth, & Hearn, 2009). Generally speaking, ethnographic action research is designed to build the capacity of developing initiatives, (e.g. AMPMP) (Tacchi et al., 2009). This approach uses ethnographic techniques combined with an action research framework to help the initiative to develop effectively in its local setting, with rich understanding of local conditions and needs (Tacchi et al., 2009). That is to say, ethnography is used here to help projects gain a richer understanding of the potential impacts of the initiatives in any given setting, both through understanding how they might work well there and understanding the setting itself (Tacchi et al., 2009). In this case, researchers are encouraged to involve participants both as informants and/or as fellow researchers. Since this research did not assume an ethnographic attitude from the beginning, it has been decided to designate the methodological framework adopted as ethnographically informed action research. As mentioned in the introduction, such an approach suggests that the empirical study must be organized in cycles, involving participants as informants who provide constant feedback on the developed mechanism (Livari & Venable, 2009). This process was documented through ethnographic techniques of data collection, analysis and report (Bryman, 2012). In this particular case, ethnography attitude and techniques were introduced according to the needs identified in the field, so that they informed

the research process rather than shape it. The concern in making this clear follows the scientific attitude³ (Robson, 2011), which has shaped this research.

6.2.1 Participants

Since this study was not dealing with an already established community, sampling decisions regarding the participants who could take part in this initiative were necessary. Taking into account the flexible nature of the research and the interest in covering different profiles of higher education students, the sampling strategies here adopted were driven by naturalistic and ethnographic approaches (Cohen et al., 2007). Ethnographic methods rule out statistical sampling, for a variety of reasons (LeCompte, Preissle, & Tesch, 1993): (i) the characteristics of the wider population are unknown; (ii) there are no straightforward boundary markers (categories or strata) in the group; (iii) generalizability, a goal of statistical methods, is not necessarily a goal of ethnography; (iv) characteristics of a sample may not be evenly distributed across the sample; (v) only one or two subsets of a characteristic of a total sample may be important; (vi) researchers may not have access to the whole population; and (vii) some members of a subset may not be drawn from the population from which the sampling is intended to be drawn. Patton (1980) asserts a more open approach to ethnographic sampling than statistical approaches. The author suggests that the size of the sample depends on what you intend to know, the purposes of the research, what will be useful and credible, and what can be done within the resources available (e.g. time, money, people, support). As the action research program here proposed was conceptualized as an open initiative with free access for anyone who may be interested, two specific naturalistic and ethnographic strategies were used to locate the participants: (i) *maximum variation sampling* (Patton, 1980) – (i.e. participants were selected taking into account the possibility of documenting a range of emergent perspectives; (ii) *criterion sampling* (Miles & Huberman, 1984) (i.e. all those who meet some stated criteria for membership of the group under study. In this research, two main stated criteria were adopted: being a musician

³ Described in the introduction.

with some experience in higher education and being interested in developing a career involving music performance in music industries). Miles and Huberman (1984) assert that a combination of different sampling strategies in qualitative inquiries can be useful for triangulation purposes. Moreover, there is a recognized assumption in naturalistic and ethnographic studies that sampling cannot always be decided in advance on a ‘once and for all’ basis (Cohen et al., 2007). This means sampling may have to continue through the stages of data collection, analysis and reporting (Cohen et al., 2007). This assumption was a concern in the present study, so the acceptance of new participants during data collection was welcome.

Participants were invited to take part in AMPMP between December 2013 and March 2014. The researcher advertised the program using a social network (i.e. Facebook) and emails sent to those who were identified as potentially interested through informal conversations. A total of eight participants responded to the invitation. Table 6.2 illustrates the main features of the participants. Most of the participants were male, guitarists and master students.

Table 6.2: Participants’ traits

Participants	Instrument	Gender	Level of Higher education	Age	Nationality
P 1	Guitar	Male	Master (MMus)	25	Brazilian
P 2	Guitar	Male	Master (MMus)	22	Venezuelan
P 3	Guitar	Male	Undergraduate (BMus)	21	Portuguese
P 4	Guitar	Male	Master (MMus)	25	Portuguese
P 5	Song writer	Male	Former student	39	Brazilian
P 6	Piano	Female	Master (MMus)	27	Brazilian
P 7	Percussion	Male	Ph.D.	33	Brazilian
P 8	Cello	Male	Former student	33	Brazilian

6.2.2 Data Collection

As suggested in literature, action research relies on multiple sources of evidence, which are gathered through different methods of data collection (Robson, 2011). As previously discussed, this action research is driven by ethnographic techniques (Bryman, 2012). The need to adopt ethnographic techniques is based on the perspective proposed in the theoretical framework

proposed in Chapter 4, which suggests that *DAO* evolves from the conceptualizations and expectations fed by environment and music-making. Such an perspective demands a strategy for data collection that recognizes the contextual features surrounding the addressed phenomenon. Bryman (2012) recognizes that ethnography entails the extended involvement of the researcher in the social life of those studied.

The action research project was unpacked at a closed non-public setting - Department of Communication and Art of the University of Aveiro in Portugal. The researcher, who also assumed the function of mentor, was able to access the institution relatively easily because of his status as a Ph.D. student. Negotiation for conducting data collection was mediated by the supervisor of this project, who supported the acquisition of technical support regarding unpacking the program and data collection. An explanation of the aims of the project was given to the administration of the university, clarifying the intentions behind the program. The researcher/mentor adopted an *overt full member role* (Hodkinson, 2002; Simakova, 2010). This meant that he had full membership of the group so that his status was known by participant musicians. This particular type of role allowed the researcher to get close to the people and gain a deeper understanding of the participants' contexts (Bryman, 2012). The following data collection tools were adopted:

Field Notes: Field notes have been considered a typical source of data collection in ethnographies (Bryman, 2012). This tool has been adopted to capture insights during the fieldwork. In the present study field notes were utilized to write down the themes discussed during the sessions. The typology of notes adopted was *jotted notes* (Bryman, 2012). Such typology consists of very brief notes written down in a paper book to jog one's memory about events that should be written up later (Bryman, 2012).

Conversations: As described in chapter 5, conversations were a strategy adopted mainly in the 1st phase of AMPMP. However, this strategy was also used as a data collection tool to facilitate an understanding of how *DAO* is being developed in the program. In this sense, the following dimensions of the theoretical model of how to nurture *DAO* (part I) in higher education music

institutions were focused in the conversations: (i) the influences of environment on students' music-making and views about performance and career; (ii) conceptualizations, challenges, achievements and nurturing of *DAO*; (iii) post hoc reflections on good and bad experiences involving music performance. For data collection purposes, the conversations were recognized as *in-depth interview* (Yin, 2009) shaped by an ethnographic approach (Marshall & Rossman, 2014). According to the author, ethnographic interviews allow the exploration of the cognitive structures that guide participants' worldviews (Marshall & Rossman, 2014) through questions used by the researcher to gather cultural data. This particular type of interview has also been recognized as an elaborate system of a series of interviews, which can also provide a rich narrative description (Marshall & Rossman, 2014). The conversations were conducted during the entire mentoring program. In order to capture data, audio-visual recording was adopted. Taking into account the massive data generated by the conversations, segments recognized as being related with *DAO* were fully transcribed in Portuguese and posteriorly translated into English, using a clean transcript approach (J. Elliott, 2005).

Documents: Documents have been used as an unobtrusive (Robson, 2011) source of evidence and because of this they were not usually created as a source of results (Yin, 2009). This strategy has been viewed as a stable source of information about names, references and information about past events, since they can be reviewed repeatedly (Yin, 2009). Documents used here were participants' artistic release, where information about their artistic trajectory and programme notes could be retrieved.

Participant Observation: According to Tedlock (2007) 'participant observation was created during the 19th century as an ethnographic field method for the small and homogeneous cultures' (p. 467). The author suggested that this method could reflect the native's point of view of reality. Despite its common association with anthropological and sociological studies (Marshall & Rossman, 2014), participant observation has also been used as a source of evidence in action research (Cohen et al., 2007). The authors suggest that this strategy places the researcher as a participant instead of a passive observer. In the present study, participant observation was used as a strategy to understand the development of

DAO, mainly in the 2nd phase as well as in the performances offered by participants. The researcher/mentor assumed the position of producer, helping participants to organize their artistic event. This was particularly chosen because of its potential for understanding the aspects that lead the participant to choose a given repertoire, their strategy to advertise the concert and unreported challenges that the latter could be facing. Participants authorized audio and video recording, which was used in this participant observation as a complementing tool to data collection. Robson (2002) encourages such practice, when possible, in order to dissect the perceptions that are subject to selective memory. All the interaction between participants and researcher/mentor in the sessions was registered using this additional source. Participants' public performances were also audio-visually recorded in order to facilitate the identification of possible transformations in their *DAO*.

Semi-structured interview: Bryman (2012) emphasizes that this type of interview allows researchers to get insights into how participants see the world. Particularly, the purpose of including semi-structured interviews is based on the interest in post hoc reflection concerning AMPMP. Interview topics included: (i) participants' perceptions on AMPMP, (ii) possible functions of the program, (iii) potentialities and (iv) participants' achievements. The interview guide was piloted with another higher education student, who was not attending the activities proposed by AMPMP. The interviews were conducted through Skype or face-to-face, when possible, after the conclusion of all activities proposed. All interviews were conducted in Aveiro between March 2015 and April 2015 and audio-recorded using the software *Audacity* (2.0.5.0) installed in a MacBook Pro and fully transcribed using the software F5. Since the focus of the interviews was participants' perceptions of AMPMP, transcription was restricted to verbal communication using a clean transcript approach (J. Elliott, 2005).

6.2.3 Data Analysis

Ethnographic data require the researcher to describe, analyse and interpret meanings (Creswell, 2005). Such processes are intricately linked in reaching and reporting key findings (Perkins, 2013). In order to make this process transparent, a

five-phased analysis procedure was developed, drawing upon a range of analytical procedures to recognize the conceptualization, challenges, achievements and nurturing of *DAO* as well as the potentialities of AMPMP.

The first phase was conducted during data collection through field notes that allowed the identification of points of interest concerning the research focus taking into account the theoretical framework of *DAO* (Chapter 4). In order to guarantee a deeper reflection on these data, audio-visual recordings were used to minimize the effects of selective memory and refine the perceptions assumed in the notes taken. The segments related to the notes taken were fully transcribed (J. Elliott, 2005).

The second phase of data analysis involved a deep familiarization with the data. This process required reading and re-reading all the material transcribed. Based on this material, initial codes were generated. These were grouped in broad themes, taking into account their relationship.

The third phase involved the reviewing of the themes (i.e. checking the functionalities of the defined themes) and re-defining and naming the themes. This process consisted of an on-going analysis of the specificities of each theme and the overall story the analysis tells, generating clear definitions and names for each theme. The selection of names was also informed by the theoretical framework of *DAO*. The final result was a thematic network based on the relationship between the emergent themes.

The fourth phase involved the creation of a ‘holistic’ approach, *synthesizing* data into a ‘constructed story’ (Hodkinson, Biesta, Gleeson, James, & Postlethwaite, 2005). Finally, the fifth and last step of the analysis involved the construction of a narrative according to the points of interest concerning *DAO*: conceptualization, challenges, achievements and nurturing. The approaches used to writing up the narrative is based on a fusion between *realistic tales* (i.e. a third person description of behaviours and perceptions of a member of a given culture) and *mainstream ethnography* (i.e. a deductive approach oriented by a social science paradigm) (Bryman, 2012). Nowadays, there is a current discussion in the literature on the benefits of adopting such a fusion between existing approaches regarding the report of ethnographic data (Bryman, 2012).

6.3 Ethics

There is some special concern regarding ethics in this research because of its focus (i.e. to propose a mentoring program). Due to such a focus, the researcher could be an advocate of the mechanism proposed, and therefore may be prepared to push the ‘technology’ too far from the participant’s interest in order to make it work (Livari & Venable, 2009). To mitigate this, the participant should always have the right to quit, if (s)he does not want to continue in the project (Livari & Venable, 2009).

Another ethical concern is that the mechanism developed must have some clear purpose (Hevner, March, Park, & Ram, 2004). When combining design-science-research orientation and an action research framework, it is advisable for the researcher to take care, bearing in mind that a clear consideration of risks due to the untried nature of the mechanism must be part of an ethical procedure, which must be agreed at the beginning of the joint action research project (Livari & Venable, 2009). This is not a matter of improving the likelihood of success of the project, but is the ethical responsibility of the researcher. Such an agreement must be reached with the full and informed consent of the participants. All the tenets here described guided the ethical issues that shaped this study.

An ethical permission was requested from the *Conselho de Ética e de Ontologia da Universidade de Aveiro* in December 2012. Once the university had approved the study, AMPMP was advertised through a social network and through a mailing list⁴. Participants who agreed to take part in the study signed consent forms⁵ and knew that their involvement could be stopped at any moment. A handbook⁶ with the main information concerning the study was provided to the participants and an introductory session on the purpose and aims of AMPMP was offered in order to clarify possible doubts concerning their contribution. Participants’ names were omitted and the whole data set was stored in a

⁴ Appendix 5

⁵ Appendix 1

⁶ Appendix 2 and 3

computer protected by a password and on an external hard drive. Only the author and the supervisors could access the data set.

Participants had totally free choice to define their repertoire. The date for their public concerts was collaboratively agreed. When necessary, they were encouraged to prioritize other activities connected with other modules in higher education, instead of AMPMP. This procedure was adopted to assure that the study would not disturb their trajectory in higher education as well as their responsibilities within their institution (Bryman, 2012).

Despite all ethical procedures adopted, this study faced a challenge when the public performances were promoted: the advertisement had to include the participant's image. As the framework of action research suggested that the decisions concerning the study should be discussed collectively, the participants were invited to discuss this issue. All people involved agreed with the creation of a data set with pictures taken in concerts on the webpage of the AMPMP in a social network (i.e. <https://www.facebook.com/ptartistica>). The participants and the researcher agreed just to publicize the concerts without references to the work carried out in the sessions. During public performances, the audio-visual recordings were only focused on the participants, preserving the identity of the audience present in the concert.

6.4 Validity and Reliability

While validity and reliability are important criteria in establishing and assessing the quality of research in fixed designs, in flexible studies such aspects seem not to be so emphasized (Robson, 2011). Some authors defend a perspective on validity and reliability in qualitative studies that meets some of the main criteria used by quantitative-oriented researchers (i.e. external reliability, internal reliability, internal validity and external validity) (Bryman, 2012). However, a second position can be found. Following this position, the criteria are adapted to the circumstances and the nature of qualitative research (Guba & Lincoln, 1994). The authors suggest two primary criteria to assess a qualitative study: *trustworthiness* and *authenticity*.

The former involves four different criteria that can be associated with the quantitative paradigm: (i) credibility (related to internal validity), (ii) transferability (related to external validity), (iii) dependability (related to reliability) and (iv) confirmability (related to objectivity).

Credibility concerns ensuring that the research is carried out according to the canons of good practice and submitting research findings to other investigators who attest that the researcher has understood the social world (Bryman, 2012). This procedure is called member evaluation or respondent evaluation. When this is not possible, another technique recommended to guarantee credibility in qualitative studies is triangulation (Bryman, 2012). Transferability concerns what Geertz (1973) calls thick description, or rich accounts of the details of a culture. This is used to allow others to access a database of findings that can be applied to other settings (Guba & Lincoln, 1994). Dependability involves keeping a consistent record of all of the research process, which can be assessed by peers, who are designated to guarantee that the research is being conducted accordingly. Finally, confirmability is concerned with assuring that the researcher is acting in good faith (Guba & Lincoln, 1994). While dependability is sometimes not possible taking into account the demanding task of finding an external advisor who can assess all the research process. Since qualitative research usually generates a massive amount of data, confirmability is assumed as suitable in any research driven by ethical concerns (Bryman, 2012).

The second criterion concerns the political impact of the research, and includes five main streams (Bryman, 2012 p. 393): (i) fairness (i.e. does the research represent different viewpoints among members of the social setting?); (ii) ontological authenticity (i.e. does the research help members to arrive at a better understanding of the other members of their social milieu?); (iii) educative authenticity (i.e. does the research help members to appreciate better the perspectives of other members of their social setting?); (iv) catalytic authenticity (i.e. has the research acted as an impetus to members to engage in action to change their circumstances); and (v) tactical authenticity (i.e. has the research empowered members to take the steps necessary for engaging in action?)

As mentioned above, the ethnographic techniques adopted here assumed that knowledge is generated through the interaction of people and their social world: ‘the investigator and the object of investigation are assumed to be interactively linked so that the “findings” are literally created as the investigation proceeds’ (Guba and Lincoln 1994 p. 111). In this sense it has been recognized that the study of the *DAO* development in AMPMP is based on a perspective that this phenomenon is not transversal for all musicians (i.e. there is no one single *DAO*, but rather a unique internal construction that is shaped by some similar features). Despite this qualitative orientation, there is still room to look for quality and consistency in data analysis and reports. In order to reach it, trustworthiness was guaranteed by triangulation of the data set (i.e. credibility) and by the deeper involvement in the field that allowed the identification of a massive account concerning the cultural aspects that shaped *DAO* development in AMPMP (i.e. transferability). Moreover, the present study included an external advisor, who provided consistent feedback concerning the analysis (i.e. credibility). In addition, participants acted as collaborators providing insights into *DAO* and perspectives of AMPMP. This involvement is a typical feature that distinguishes action-research orientation from other methodological approaches (Cohen et al., 2007).

The directions given by Guba and Lincoln (1994) concerning authenticity find echoes in the present study. As widely highlighted in the previous chapters, more than understanding the promotion of *DAO* in higher education, AMPMP was conceptualized as a bridge between students’ aspirations and music industries (i.e. catalytic authenticity and tactic authenticity). Finally, it is believed that the perspective of ethnographically informed action research here adopted can promote deeper insights, which can facilitate musicians’ understanding of how their *DAO* could be nurtured in higher education music institutions (i.e. educative authenticity).

6.5 Summary

This chapter described the methodological choices regarding the *naturalistic inquiry* used to investigate *DAO* in AMPMP. This inquiry was organized as an ethnographically informed action research. Such an approach suggests that

the empirical study must be organized in cycles, involving participants as informants who provide constant feedback on the developed mechanism (Livari & Venable, 2009).

A total of eight participants agreed to take part in this study. The participants were guitarists (n=3), percussionist (n=1), songwriter (n=1), pianist (n=1) and cellist (n=1). Taking into account the flexible nature of the research and the interest in covering several different profiles of higher education students, the sampling strategies here adopted were driven by naturalistic and ethnographic approaches (Cohen et al., 2007). Data collection relied on five tools: field notes, conversations, documents, semi-structured interview and participant observation. A five-phased analysis procedure was developed, drawing on a range of analytical procedures to recognize the conceptualization, challenges, achievements and nurturing of *DAO*, as well as the potentialities of AMPMP.

CHAPTER 7: PERSPECTIVES: CONCEPTUALIZATION, CHALLENGES, ACHIEVEMENTS AND NURTURE

7.1 Introduction

This chapter presents students' perspectives on the conceptualization, challenges, achievements and nurturing of *DAO*. Data here described were collected during the 1st and 2nd phases of AMPMP. Thus, the perspectives discussed were acceded through individual conversations (individual perspectives) and collective discussions (shared perspectives). Data collected through individual conversations concerns the *DAO* pursued by each student. The collective discussions were focused on transversal aspects as well as dichotomies regarding this internal conception.

7.2. Implementing AMPMP: The Phases

The sessions of AMPMP started in March 2014 in the Department of Communication and Art (DeCA) at the University of Aveiro (UA) in Portugal. Despite the difficulties regarding available venues for conducting the sessions, the institution offered two specific rooms to carry out all the proposed activities expected in the program. The head of the department facilitated access to audio-visual facilities and all departmental needs were respected. The mentor was responsible for contacting technical staff to request all the resources needed to unpack AMPMP.

Once the staff facilitated all the resources need to start AMPMP, an induction was organized with the eight participants who agreed to take part in the program. This session aimed to clarify the purpose and the foundations behind this initiative. An expositive presentation was conducted in order to let participants know how the idea emerged and who were responsible (i.e. the mentor and supervisors). All the ethical procedures adopted to conduct the program were discussed and the consent forms were delivered for all participants. A special emphasis was given to the fact that AMPMP was a prototype, so that participants were expected to act as informants and fellow researchers, providing feedback

concerning the activities proposed as well as the topics covered. Given its ‘in progress’ nature, students and mentor discussed possible dates to appoint the public performances expected in AMPMP. Students were happy to perform in both internal performances (i.e. Experimental Performance I and II) and the external ones (i.e. Final Performances I and II). Since the students were mostly employed as instrumental teachers in conservatoires, the first internal performance was appointed for April 2014, letting the next public events be appointed according to participants’ availability.

The mentor proposed a draft with possible topics that could be discussed in the individual and collective sessions, namely: career planning, optimizing music performance, musical communication and portfolio. This first draft was drawn assuming that the program would be unpacked in 6 months (i.e. all the activities, including public performances, would be concluded by the end of August 2014). Some students criticized this idea, championing the idea that an artistic proposal would demand some time to be concretized. Participants required additional time to prepare their performances, taking into account the development of each artistic proposal. Therefore students and mentor agreed to individual meetings for the 1st phase, respecting availability of both participants and venues in the music department. Despite the difficulty in appointing suitable dates to conduct the individual sessions, the public performances seemed to be the point of high interest of all participants, who claimed several times during the reunion for systematic opportunities for performance in higher education.

Once an initial schedule was agreed, the mentor became responsible for building a webpage for AMPMP in a social network (i.e. Facebook) and a pedagogical environment on an e-learning platform (i.e. Moodle). Such online resources were adopted to facilitate the dissemination of the artistic proposals developed within the program (i.e. Facebook) as well as the material used in the sessions (i.e. Moodle). At the end of induction participants were requested to think about their artistic proposals. As described in the last chapters this decision was totally free for all participants, who were encouraged to explore new instruments, chamber music, other artistic approaches (e.g. dance and theatre) and so on. At the end of this initial session, participants were also requested to think about

possible themes to be discussed in the sessions, taking into account their interests regarding music performance and music industries. On the other hand, the mentor became responsible for negotiating the proposed dates for the first internal performances with the head of the music department and the technical staff.

7.3 1st Phase Identifying Desired Artistic Outcomes: Individual Perspectives

As foreseen, the 1st phase of AMPMP was unpacked as individual sessions, where students could speak on their perspectives concerning *DAO*. Moreover, this initial phase was used as a means to create rapport between students and mentor as expected in mentoring interactions. The strategies initially adopted were conversations and outcome frame. Conversations were approached using *The Wabash National Study of Liberal Arts Education Interview*⁷ framework (Baxter Magolda & King, 2007). Outcome frame, which was used as an attempt to represent students' *DAO*, was approached through audio-visual recordings of other performers brought to the sessions by students. The 1st phase involved two or three meetings, depending on the level of relationship previously established by mentor and students. Figure 7.1 displays the topics approached, which are here presented as a thematic network with four main branches: Participants' background (i.e. before higher education, in higher education and artistic influences); conceptualization (i.e. perspectives on music performance); expectation (i.e. career and AMPMP); and *DAO* (dimensions, challenges achievements and nurture). The narrative described covers all themes in the network presented in Figure 7.1.

⁷ Chapter 5: AMPMP - Structure

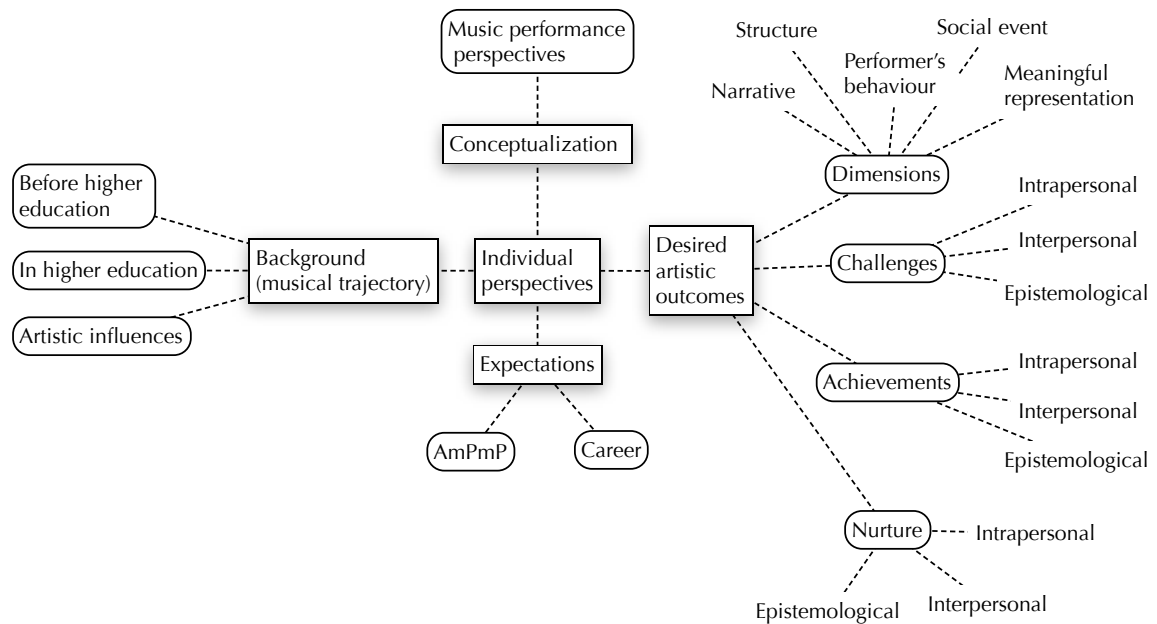


Figure 7.1: Thematic Network – Individual Perspectives (1st phase)

The report is presented as individual cases in order to characterize the participants. For ethical reasons, musicians were here designated as Andy, Axel, Baden, David, Hector, Janis, Lucius and Raul.

7.3.1. Andy

Andy is a Portuguese guitarist. He is 21 years old and is registered in the third year of BMus at the University of Aveiro. His interest by music emerged through his first contact with Japanese rock bands. Andy started his musical studies in a conservatoire when he was 8 years old. By that time he chose the saxophone as his first instrument. Following some time playing that instrument, Andy started learning the guitar. Despite his initial interest in the guitar, he stopped his guitar lessons and kept his focus on the saxophone. Some years later, Andy returned to guitar lessons at the precise moment when his passion for music started to increase. At this time, his interest in the music profession emerged and he decided to apply for a music degree.

Table 7.1: Background: Andy

Before Higher Education

I started with saxophone in a Conservatoire. Classical guitar was something that just came later (1st phase/1st session)

As a higher education student, Andy expanded his musical interest to other musical styles. He said that his love for rock and roll expanded to trash metal, jazz and oriental music. Nowadays Andy describes himself as a musician who is very curious about new artistic approaches, so that his current musical references included rock and roll and jazz, as well as classical guitar.

Table 7.2: Background: Andy

Artistic Influences

I used to listen to Japanese rock bands, so in that time I was not very interested in classical music, to be honest. Such music fascinated me. I didn't know what they were singing, but it didn't matter. (...) It's a bit curious seeing how I approach the genres, since I like everything! I listen to rock and roll, but I also like oriental music played with traditional instruments. So, I can say I like everything, all styles and all genres! Nowadays I know a lot of bands. I like Mavee, Jean Grey, Pink Floyd, Doors and, of course, the guitarists as Robert Aussel and Julian Bream! (1st phase/1st session)

Andy was the unique undergraduate student who accepted the invitation to participate in the AMPMP. His interest was motivated by the chance to explore other artistic possibilities than Western art music concerts. Since Andy did not have many performance opportunities in his portfolio, he believed that the AMPMP would be a good opportunity to fill in this gap.

Table 7.3: Expectations: Andy

AMPMP

As you said that the program would allow us to explore other artistic approaches, I decided to accept the invitation. I found the program could be a good environment to explore new artistic paths. (...) This program is a good opportunity for me. I started my musical studies quite late, so I need opportunities to perform (1st phase/1st session).

Concerning his expectations of a career, Andy said that he would like to spend a period studying in a foreign country. Particularly, he seemed interested in studying *fingerstyle*, a specific type of guitar technique. Andy is planning to finish

his undergraduate course and then move to Holland in order to follow that project. Andy assumed he is not focused on a career as a classical guitarist, but as a jazz musician with some expertise in fingerstyle.

Table 7.4: Expectations: Andy

<p><i>Career</i></p> <p>I would like to invest in fingerstyle. (...) I think that this idea emerged recently. I think it would be a good career path. So I am planning to finish my undergraduate course and then move to Amsterdam in order to following my studies in a school where I can explore this passion. (1st phase/2nd session)</p>
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When asked to describe his conceptualization of music performance, Andy highlighted the idea of a sensorial experience maximized by the performer's intentions. He commented on the importance of expressing his musical intentions to the audience.

Table 7.5: DAO: Conceptualization: Andy

<p><i>Music Performance: Perspectives</i></p> <p>Musical performance involves the creation of a sensorial experience based on the performer's intentions. The performer must contribute to this experience, instigating the audience's perceptions. If there's a relationship between performer and audience, the performance will be successful. (1st phase/3rd session)</p>

On the other hand, he assumed a great focus on the musical element in his performance. This element seems to be related with the technical aspect behind the musical discourse. Andy highlighted the structural element of *DAO* when he was asked about his artistic aims as performer. He seemed to be concerned with achieving a deep control of his musical instrument. In his personal point of view, controlling all technical and interpretative parameters seems to be the main responsibility of a performer. In order to illustrate such ideas, Andy brought some videos to exemplify what he wanted to achieve. The examples brought by him included Julian Bream (interpretative ideal), Tommy Emmanuel (virtuosity) and John Gohm (exploration on the instrument).

Table 7.6: *DAO: Andy**Dimension: Structure*

I would like to give a picture of the musical intentions behind the music; so I don't care only about aesthetic, you know? Despite this, I try to keep focused mainly on the musical aspect, rather than other elements. (...) I try to control my guitar, putting forward the music that is within me. However, such self-expression can only be achieved when I control all technical and interpretative parameters. (1st phase/1st session)

His interpretative skills are quite wide (Julian Bream)! They seem to cover everything! (...) Tommy Emanuel plays in a certain way that one gets amazed with his virtuosity and I really like that! (...) John Gohm is a great artist. He does not use the common technical resources. He also explores unexpected things when he is playing guitar! (1st phase/3rd session)

However, Andy feels that he is not able to use his instrument to express such musicality. He seems to be concerned with developing a set of beliefs regarding 'what works' on stage. This aspect highlighted by Andy seems to meet the epistemological challenges described in the theoretical framework (Chapter 4) which restrict students in achieving *DAO*.

Table 7.7: *DAO: Andy**Challenges: Epistemological*

I think I am not able to control my instrument as I would like to do. In fact, there is so much knowledge I should acquire about music, I mean in terms of theory. I have to learn about harmony and discover what works when I am on stage. (1st phase/3rd session)

Despite the apparent interest in conveying a musical message, as highlighted in the quotations above, Andy's *DAO* seems to be considerably focused on the technical and interpretative parameters, so that other elements were scarcely discussed in the first phase.

7.3.2. Lucius

Lucius is a Venezuelan guitarist. He is 25 years old and is registered in the first year of MMUs at UA. His interest in music started growing when he was still living in Venezuela. Despite this, his music studies just started when he moved to Portugal approximately 12 years ago. By the age of 16, Lucius decided to study guitar after a period of 5 years studying percussion in a Portuguese conservatoire. This decision was motivated by the desire to express his artistic ideas through an

instrument closely related to his musical taste. Lucius reported a great interest in Hispanic music. Particularly, traditional music and dance from Venezuela had aroused his interest since childhood.

Table 7.8: Background: Lucius

<p><i>Before Higher Education</i></p> <p>I started with percussion in a conservatoire here in Portugal. Five years later I decided to change instrument, so I chose classical guitar. I was interested in playing an instrument through which I could really express my musical taste. (1st phase/1st session)</p>
<p><i>Artistic Influences</i></p> <p>I loved Hispanic music, especially music from Venezuela. In Latin America there were traditional bands that used to play this repertoire. I remember I had an uncle who was a singer. He really appreciated traditional music from our country. This scenario has influenced me. (1st phase/1st session)</p>

After two years studying guitar in a Portuguese conservatoire, Lucius had his first experience as a guitar teacher; by this time he had gone to university. Lucius recognized that such teaching practice had contributed to his growth, but it reduced his time practising. When asked about his artistic and professional development at university, Lucius demonstrated a certain degree of disappointment. He felt that such disappointment was still influencing him. Apparently, this feeling is associated with the perceptions of teaching styles adopted in the classes he is attending. In addition, Lucius criticized the pedagogical approach used in his guitar lessons. He recognized some sense of insecurity in deciding what to perform; this lack of security is responsible, according to him, for a sense of demotivation. Despite his beliefs that such a scenario is common in all higher education institutions, Lucius is still searching for a new pedagogical environment which could increase his motivation.

Table 7.9: Background: Lucius

In Higher Education

I have had a negative experience of university. I found myself lost. Actually, I think I am still lost at this moment. Sometimes I think things are looking up, but at the end, when I go to the classes and I realize that the teacher has spent 10 minutes saying something that could be said in just four or five minutes, I go down again. All this stuff kills my motivation (...). I get really upset with the exams! Sometimes, my teacher does not listen to me during the lessons, but he criticizes me in the same way, as if he had listened to my program (...). Nowadays, I am feeling unable to decide what repertoire I should play and what pieces are more suitable for me. I would like to have consistent support from my teacher to make such decisions (...). I think the scenario is the same in all institutions, but I would like to have a pedagogical environment that could increase my motivation. (1st phase/1st session)

He decided to join the group of students in the program because of the opportunity to leave his ‘comfort zone’. He understood that the program could encourage him to engage with different artistic practices as well as taking his music to other audiences than higher education students.

Table 7.10: Expectations: Lucius

AMPMP

I found it would be a good opportunity to leave my comfort zone. I could explore other artistic approaches, taking my music to other audiences than students. (1st phase/1st session)

The idea to leave his ‘comfort zone’ seemed also to be present in his perspectives on possible career paths. Lucius demonstrated an interest in participating in competitions in the future. He associated the construction of a consistent performance-based portfolio with prizes in competitions so that such a path would help him to find new performance opportunities in Portugal, or even in other countries. Moreover, Lucius’s discourse seemed to indicate that competitions would be a source of financial support, even when such support is not clearly specified in his talk. When asked about why he is not participating in guitar competitions at this moment, Lucius assumed that he is not prepared. He revealed his financial resources would not allow him to engage in such events. Moreover, his professional activity is constraining the achievement of this aim. He feels that he spends considerable time teaching, which could be used for practice.

Although his discourse does not clearly highlight this point Lucius placed his activity as guitar teacher as a ‘second option’ in his expectations with music-making. However, he does not see himself as extremely focused on competitions. He just believes that this path is a professional demand and a requirement for all young performers in Europe. Regardless of his interest in competitions, Lucius would like to have international experience as a higher education student. He manifested a willingness to follow his studies at a College in Germany. Lucius believe that both projects - the competitions and the period studying abroad - can be achieved at same time.

Table 7.11: Expectations: Lucius

Career

I would like to participate in guitar competitions because I think this would help me to earn money. At the same time, this could assist me to build an interesting curriculum. Moreover, competitions could open doors for new concerts here and abroad. (...) I don't have time enough to prepare a specific repertoire for a given competition and because this I would like to have a year off just for practice. I am not planning to do this now, but perhaps in two or three years (1st phase/1st session).

I would like to follow my musical studies in Germany. When I achieve this, my priority will be competitions. I am not an aficionado of competitions, but the European market requires that young musicians have prizes in their curriculum vitae. Nowadays I think that a career involving music performance requires prizes, otherwise one would need a great amount of luck! (...) At this moment I am not prepared to do it because I don't have enough money. Moreover, I can't study for the time required to achieve such a thing because I spent a lot of time teaching guitar in conservatoires (1st phase/2nd session).

Lucius's perspectives on performance seem to be closely related to descriptions found in traditional musicology which place the performer as someone who transmits the idea behind of a pre-established repertoire.

Table 7.12: Conceptualization: Lucius

Musical Performance: Perspectives

Music performance is the re-creation of a given repertoire. Such repertoire could be new or pre-established. The role of the performer is to put in practice the ideas written in the score. A good performance is achieved when both performer and audience are satisfied. (1st phase/1st session)

Despite this, the ideal of innovation is present in his discourse, mainly when Lucius describes his *DAO*. Lucius demonstrated great concern over the standardized format of concerts in Western art music, so that he believes that some change in this scenario is still possible. Lucius complained about most guitar concerts which are intended only for other guitarists. This scenario seems to encourage him to find other types of audience for his concerts. He looks to develop a personal concept for his performances based on a multidimensional approach not only focused on repertoire but on other aspects that could attract an audience. He exemplified such aspects by the use of different guitars with the same tuning in the same concert. Despite being interested in rethinking most aspects of the social event (e.g. communication with audience) he seemed to believe in some conventions. This is explained by his desire to keep his performance practices associated with the Western art music canon.

Table 7.13: *DAO*: Lucius

<p><i>Dimension: Social Event</i></p> <p>I would like to develop a concept for my concerts where I could bridge a repertoire and a scenario that allow me touch a new audience, not only musicians. (...) I would like to expand my audience. There is a need to open doors for people who are not guitarists. Sometimes I think we are just playing for other guitarists! (...) I would like to innovate using two guitars on the stage. Each guitar would be tuned differently. (...) I would like to innovate, but within the classical music world. I wouldn't like to move away from the classical music environment, but at the same time I think I could promote some changes in this environment. Maybe in the dress that I wear, in the communication established with the audience and so on. I hate performing a concert using black clothes. I think all these things are very stratified. If a person who does not know classical music were to attend a concert, he/she would compare such a concert with a funeral. (1st phase/2nd session)</p>
<p><i>DAO: Structure</i></p> <p>One can interpret a musical piece very well, and certainly there are some people performing very well, but I try to find out what each person can offer as an artist. For sure technique is important, there is no doubt about that, but I am very exigent both about technique and interpretation. (1st phase/2nd session)</p>

Lucius brought to light some of the interpersonal and intrapersonal capacities suggested in the theoretical model proposed in Chapter 4. Regarding the intrapersonal capacities, he emphasized the importance of (a) developing a deep connection with artistic practice and (b) developing a unique artistic identity.

According to him, every person has these features, so the challenge is finding the means to put them forward. As a listener, Lucius revealed that he tries to find this feature in other performers, even when his exigency with technical and interpretation is high. Regarding the interpersonal capacities, Lucius brought to light several aspects which seemed to be associated with the current demands in music industries. He asserted that a performer must leave what he calls a ‘comfort zone’ in order to open the mind and discover new paths to follow. Moreover, he highlighted the importance of disciplinary agility to facilitate the connection with the world outside of academia. According to him, a good professional standard might be achieved where these features (i.e. self-belief, respect for audience and disciplinary agility) are preserved. Lucius also believes that the audience must never be underestimated; so performers should play what they believe, not ‘lie’ to the audience. According to him, this is a key aspect of the achievement of *DAO*.

Table 7.14: *DAO*: Lucius

<p><i>Achievements: Intrapersonal</i></p> <p>We should enjoy our activity, and I think the stuff should not be forced. However, it's also important to leave the comfort zone! Sometimes we feel we are forcing the stuff, but at the end of the day we realize we really enjoy what we are doing. (...) I like people who are able to express a personal capacity, something that makes you unique. When you listen to Ricardo Gallen you realize that is different; he has a personal mark. The same thing happens with Julian Bream. I think it is what each person has to give as a performer. (1st phase/2nd session)</p>
<p><i>Achievements: Interpersonal</i></p> <p>I think one should be able to establish relationships with other areas. Moreover, it's important to believe in our music-making and also believe that audience should enjoy that. We shouldn't underestimate the audience. One shouldn't be afraid of performing Fernando Sor, wondering if that music is only for guitarists! Why should one think in such a way? (...) Most of us aren't elite performers and there are so many variables in a music career, I believe we can be good professionals earning money and doing a good job. (1st phase/2nd session)</p>

Despite all his interest in innovation and changes in the concert format, such features have not yet been explored by Lucius. He said such ideas would not be accepted in his home university. Moreover, a lack of communicative skills was also reported during the conversations, as well as some levels of maladaptive performance anxiety. These problems seem to constrain Lucius to achieve some

of his aims, particularly the establishment of a deeper relationship with the audience. Possible reasons listed by him for this interpersonal challenge include the lack of time for practice and experience performing.

Table 7.15: *DAO*: Lucius

Challenges: Interpersonal

I would like to change some stuff but I know I can't do it here, so I don't feel comfortable. (...) I don't have consistent experience communicating with an audience and I think I am not able to manage performance anxiety. When I feel confident, I get confident during all my concerts, but until then it is unpredictable so I don't know how I would be on stage. Maybe the lack of practice and performance experience increases this problem. (...) Yes, I would need more performance experience! I should fill in this gap! I have attended so many courses, but there is a lack of performance experience in my curriculum vitae. (1st phase/3rd session).

Concerning the nurture of *DAO* in higher education music institutions, Lucius complained of a perceived lack of critical thinking and also creativity, which could facilitate the connection between the social aspect of performance and the interpretative and technical training. He seems to believe that a broader connection between practice and theory is needed in institutions. In addition, Lucius asserted a multidimensional approach for performance, which could encourage students to explore public advertisement and possible behaviours on stage. These suggestions seem to meet the perspectives of epistemological support regarding the nurture of *DAO* highlighted in the theoretical framework (Chapter 4).

Table 7.16: *DAO*: Lucius

Nurture: Epistemological

One is teaching guitar and suddenly a student asks: what does adagio mean? I think, ok I know what adagio means, but any course at university stimulates me to question why that tempo in a certain period of history was called adagio! Why we are still using such an expression? This is just a little example based in the interpretative domain, but there are so many aspects that we could be encouraged to think about at university, from advertisement to attitude on stage. I think this would be more useful than just to overload classes with theory. (1st phase/2nd session)

Despite his concern with the social element of *DAO*, the expectations pursued by Lucius with music-making (i.e. competitions) seem mainly to rely on

the development of technical and interpretative skills (i.e. structure of *DAO*). As evidenced by other authors (Beeching, 2012; Bennet, 2007), such expectations of a performance career based on competitions constitute a common professional path for higher education musicians who put many of their efforts into a technical and interpretative domain. In this particular case, this scenario seemed to be represented even when the social event seemed to be a primary concern.

Concerning *DAO*, Lucius's reports illustrated a great interest in deconstructing existing traditions of music performance in the Western art music canon. Apparently, such innovations and changes are not only motivated by a perceived lack of interaction with the audience, but also by the need to find a certain type of audience not just focused on technical and interpretative issues. Lucius's perceptions regarding the achievement of *DAO* emphasized the role of a personal mark (i.e. intrapersonal capacity), which was defined by him as something that distinguishes one performer from another. However, he revealed a lack of encouragement regarding the development of such a mark in higher education music institutions. These aspects seem to meet the perspectives discussed in the theoretical framework of *DAO* discussed in part I, which emphasized the search for artistic identity and the lack of support in higher education music institutions concerning the nurture of *DAO* in music industries:

7.3.3. Janis

Janis is a Brazilian pianist. She is 26 years old and is enrolled in the first year of MMus at UA. Janis started her musical learning at the age of 9 in a school in her native country. She described herself as a talented young pianist who from the first years demonstrated several musical skills. Apparently, her talent was recognized early on by her piano teacher who realized that Janis was able to 'get things quickly'. Janis said that her piano teacher demonstrated such enthusiasm that she offered her three piano lessons per week. She also encouraged Janis to participate in piano competitions.

Table 7.17: Background: Janis

Before Higher Education

I started when I was very young, at the age of nine. By that time I was enrolled in a very good school. In that school, I had a piano teacher who saw something special in the way I played because I used to get things very quickly. I used to play my repertoire and the repertoire that a colleague of mine would play. (...) I remember my father had a CD that I used to listen to. I used to play all the music from that CD by ear. So when my piano teacher realized that she encouraged me to participate in competitions. By that time I was having three lessons per week. (1st phase/1st session)

Janis's interest in music seemed to be motivated by an environment fed by Brazilian music. Apparently, she was influenced by the music that her father used to listen to. Such influences guided her musical taste so that the Western art music canon was something that she just got in touch with in school. When asked about other musical influences, she brought up such examples as band boys, soundtracks and other musical styles than the Western art music canon. According to her, this apparent gap between her musical taste and the music that she learned at school constrained the development of some musical skills (e.g. composition, improvisation, playing by ear). The time spent practising piano repertoire and the insecurity to discuss her musical tastes with her teacher were recognized by Janis as possible reasons for the disappearance of such skills. Nowadays, Janis feels that is too late to recover the abilities acquired in the past.

Table 7.18: Background: Janis

Artistic Influences

My father always listened to Bossa Nova and Tom Jobim. Because of him I knew an album called 'Manguiera'. I used to sing all the songs from that album. Concerning classical music, that was not my cup of tea! Such music was just introduced in the school. (...) I used to listen to band boys and soundtracks, but I couldn't talk about this with my piano teacher, so when I was at home I played that stuff by ear! At that time I was able to improvise and compose new music, but I didn't have any idea of harmony. Nowadays I think all those skills disappeared because I spent a lot of time playing classical music, so I didn't have time to follow up this practice. When I decided to restart this practice, I felt I did not have enough time to recover those skills. (1st phase/1st session)

When asked to explain why she was not comfortable to talk to her teacher about her musical tastes, Janis described a traumatic experience in her native country when she was in a higher education music institution. That experience

included artistic repression, even when a certain level of freedom was allowed. Janis's reports seem to indicate the existence of competition in that musical environment, which also constrained her.

Table 7.19: Background: Janis

<p><i>In Higher Education</i></p> <p>My piano teacher repressed me. I was afraid to talk with her about my taste for popular music, improvisation and composition. When I moved to another teacher, I had a certain degree of freedom, but when I proposed popular music she didn't accept! (1st phase/1st session)</p> <p>We go to college to play Beethoven sonatas and spend a lot of time practising that! I think this is not enough because it is necessary to find time to study many other disciplines. Because all this, my pleasure in performance disappeared. I remember a competition that I took part in many years ago. I won first prize but I was not happy with myself because my demotivation was so strong. (...) This was the trouble (the relationship with the teacher). I think it was because her that I lost my sound. I was always recognized by my sound and people used to say it was so impressive to see a little girl with such ability. Nowadays, this feature has disappeared. (...) Everyone talked to me about that (sound)! They recognized that my sound was powerful! I remember that there was a competition between students in my institution. My colleagues used to say, 'Janis played so well, but something has happened because she is not playing as she did before.' At that time I almost gave up. (1st phase/1st session)</p>

The decision to follow a musical career was appointed by Janis as an important factor that increased such a feeling of pressure. In fact, external recognition was highly valued by her, even when this aspect was not clearly highlighted in her discourse. Nowadays, when asked about her expectation of a career in music, Janis seems not to have a problem in assuming her interest in conjugating music and theatre. This interest emerged through a positive experience with a group in Brazil. In fact, Janis was attracted by AMPMP because of her interest in exploring an artistic idea previously developed in her native country. Despite traumatic experiences in higher education, the idea of being a concert pianist who participates in competitions is also seen sympathetically by her. In addition, Janis demonstrated some interest in composition, since other people have encouraged her to invest some effort in such a path. However, she believes that music composed by her would not be accepted and recognized by others, mainly her counterparts. Such perceptions led Janis to believe that she is not good enough to invest time and effort in composition.

Table 7.20: Expectations: Janis

<p><i>AMPMP</i></p> <p>I decided to participate in the program because I was interested in developing the same proposal that I was engaged in with my group in Brazil (musical theatre). (1st phase/1st session)</p>
<p><i>Career</i></p> <p>This is so funny! I would love to be a concert pianist - the kind of pianist who participates in competitions! I stopped all these things because I felt it didn't make sense to me. My actual teacher knows that I want something bigger than this. I would like to take part in a musical theatre company. When I was living in Brazil I was in a group that explored music and theatre. It was so nice! There was a good energy with those people, so I got very sad when I had to leave them to come to Portugal. (...) There are so many people who talk about these things to me (composition), but I think all the stuff that I compose is so traditional, that I gave up. I don't compose atonal music or something like Ligeti, so I think that I am not good enough. (1st phase/2nd session)</p>

When asked about what music performance means, Janis emphasized the importance of the communication established between performers and audience. According to her, performers must express preconceived musical ideas, taking into account their personal interests and values. She said that a good experience is lived in music performance when that ideal is achieved.

Table 7.21: Conceptualization: Janis

<p><i>Music Performance: Perspectives</i></p> <p>Performance is an artistic manifestation whose final aim is communicating an affective idea through the manipulation of sounds. Performers must express their ideas taking into account their values and interests. A good performance experience is only lived when such communication is achieved. (1st phase/2nd session)</p>

This conceptualization of music performance seems to shape Janis's perceptions of *DAO*. She seems to be interested in communicating in a certain way that the audience feels absorbed by her music. Apparently, a performance committed to technical standards seems not be enough for her. Despite this, the structure and performer's behaviour plays an important role in her *DAO*. In fact, avoiding unnecessary physical tensions and controlling technical demands are reported by her as artistic aims to be achieved on the concert platform.

Table 7.22: *DAO*: Janis

<p><i>Dimension: Social Event</i></p> <p>What is music? It is something that touches us, so I would like to achieve it on stage, touching the audience. I don't want to be in a concert where the audience is thinking about their personal problems. I would like to see my audience enjoying the music, forgetting everything that disturbs them. (1st phase/2nd session)</p>
<p><i>Dimension: Structure</i></p> <p>I want to solve all my technical issues and deal with my performance anxiety. (1st phase/2nd session)</p>
<p><i>Dimension: Performer's Behaviour</i></p> <p>I want to deal with my performance anxiety. I would never stop performing. (1st phase/2nd session)</p>

In order to achieve such *DAO* on stage, performers must follow their personal beliefs concerning what they really want to play (intrapersonal capacity). Janis suggests that some performers play a certain type of music just to follow canonical traditions. They look for being accepted by their counterparts. In order to overcome such conventions, one should develop a great sense of maturity. Janis's discourse does not suggest that a performer should avoid playing music from the Western art music canon, but should respect their musical and personal background. Besides, she highlighted the role of charisma in the communication established between performer and audience. In her view, this feature it is not related with virtuosity but with 'something special' that even a young performer can achieve.

Table 7.23: *DAO: Janis**Achievements: Intrapersonal*

First of all, one should play what one believes. If you are playing Bach because you are being obligated, the result will not be good! I believe in pleasure: pleasure should exist in performance. I know too many people who avoid playing popular music because they think their counterparts would not accept them. (...) I think what I am expressing here is a very advanced thought so one should have a good level of maturity to follow this path. In some cases, classical music is the music that a person listens to from childhood, but in most cases people are familiar with other types of music (...). I think a performer must have charisma because that is one's energy that is there. Charisma for me is that very special feature that makes everyone stop to look and listen. Anyone can develop such a feature, even young performers. (...) Some time ago there was a concert here where all the students played. I remember a girl who played in different way and I knew she had something special. Virtuosity is something that doesn't impress me; I can see a lot of this in several performers. I like when I discover someone with charisma. (1st phase/3rd session)

Janis recognized some interpersonal challenges that constrain her from achieving *DAO*. Apparently, many reasons can be associated with such challenges. The first one is a conflict between her desire for artistic freedom and the need to follow conventions regarding music interpretation. Janis also emphasized that the concern in meeting external expectations constrains her. In fact, she seems to be overloaded by an artistic tradition which does not allow non-elite performers to explore creative practices. She believes that higher education pianists are not renowned pianists as such who are allowed to have problems and do what they want on the concert platform.

Table 7.24: DAO: Janis

Challenges: Interpersonal

I think there's a conflict, you know? My teacher said, 'You have to play Bach, Chopin and Mozart in your exam.' When he said that, I asked, 'Well, should I wear black clothes?' and he said 'For sure.' I asked him about talking to the audience during the performance and he didn't like the idea because the performance was an exam. When I realized that I couldn't do anything I stopped talking. I realized I would be forced to do all the things that he wanted. (1st phase/3rd session)

Mentor: In your personal view, what is composition?

Janis: Well, I think it is a part of the composer, so I am afraid to change something. I don't want to do that.

Mentor: Don't you want or don't you feel comfortable?

Janis: I do not feel comfortable.

Mentor: Would you do it if you could?

Janis: Yes, I think so. (1st phase/3rd session)

When I started to realize that music was my profession, everything changed. Before that, music was a pleasure. I used to think 'it is so nice! I am 13 years old and I am appearing in a TV show'. Now I think there is a weight, you know? I always had positive results so I should continue to achieve such results; people expected this from me. But how could I do it with a teacher who didn't give me support? (1st phase/1st session)

Nowadays, my biggest problem is technique. There are some colleagues who ask, 'Where is your technique?' (...) I think in my personal case, all this happens because I am very concerned with what people expect from me (...) This is funny! There are so many musicians who make a lot of mistakes and they are fantastic in the same way. Sometimes we see them as extraordinary human beings and we think that they do not suffer from maladaptive anxiety and things like that. Some days ago I was very happy when a friend of mine said that Horowitz didn't play for several years due to performance anxiety. I thought, 'Oh my God, he was a human being, like me!' The problem is that I think they are superstars so they can do what they want! (1st phase/3rd session)

Based on her experience as a student, Janis believed that higher education music institutions should expand their teaching approaches to cover other artistic possibilities in order to nurture students' DAO. She also suggested the importance of promoting a deeper connection with musical industries.

Table 7.25: *DAO*: Janis*Nurture: Interpersonal*

I think it's important to expand teaching practices to cover other artistic possibilities; people can't be doing things in the same way. Sometimes students want neither to follow a career as a classical performer nor as an instrumental teacher. I think it would be important to promote a deeper connection between institutions and the professional market! (1st phase/3rd session)

The scenario described by Janis suggests that even talented young musicians could face challenges in reaching their *DAO*, mainly when external expectations seem to overcome artistic interests. Despite her focus on the social dimension of *DAO*, which was illustrated through her interest in communicating with an audience, Janis demonstrated a great concern with technique, which consequently seemed to affect her behaviour on stage. The abilities of composing, improvising or even playing by ear were apparently suppressed by the need to be accepted by her counterparts. Such suppression was also fed by the need to follow existing conventions in musical interpretations. Nowadays, Janis suggests that higher education music institutions could expand their teaching practices to cover other artistic possibilities than the Western art music. The desire to integrate other artistic possibilities in her music-making (e.g. theatre) could represent a search for such musical practice that could represent her self-belief and charisma (i.e. intrapersonal capacities). Janis seems to believe that these aspects are a possible means to achieve her *DAO*.

7.3.4. Hector

Hector is a Brazilian guitarist. He is 25 years old and is enrolled in the first year of MMus at UA. His interest in music, particularly guitar, arose when he was 13 years old. Initially, he was just interested in music as a hobby. During this time his artistic influences were mainly rock bands. After a period playing guitar in groups with his friends, Hector discovered Western art music. Apparently, this musical genre fascinated him.

Table 7.26: Background: Hector

<p><i>Before Higher Education</i></p> <p>I used to play with my friends in rock bands, but when I knew classical music I got fascinated. I started to study guitar and because this I left the bands. (1st phase/1st session)</p>
<p><i>Artistic Influences</i></p> <p>Nirvana was the band that stimulated me to learn music. Moreover, I used to listen to some guitarists such as Satriani, Steve Vai and Jimi Hendrix. (1st phase/1st session)</p>

By the age of 19 Hector went to college in his native country. During this period in college, he was engaged in regular and deep practice. At that time his main concern was artistic development, rather than other professional skills such as networking. According to him, there was a good environment for studying music in that college so that Hector counted on the help of two teachers. He described his experience in higher education as positive because of the opportunities to develop some sense of autonomy. According to him, such autonomy was also encouraged by one of his teachers who stimulated Hector to find out ‘what made sense for him’ instead of following the path assumed as easier. During his time in higher education in Brazil, Hector had the opportunity to participate in several courses and workshops, which allowed him to get in touch with some worldwide performers as well as existing perspectives concerning guitar pedagogy. At this time he also decided to participate in competitions. Apparently, he was attracted by the pedagogical benefits behind such events. From his point of view, the experience in competitions increased his maladaptive performance anxiety, which was felt mainly before he got onto stage. Hector recognized that even now such feeling constrains his music-making.

Table 7.27: Background: Hector

In Higher Education

When I was a fresher, I practised as much as I could; I was so very concerned with my development that I didn't care so much about my professional future. (...) There was a good environment. Sometimes they (teachers) didn't agree with each other, so I had to make my own decisions. One of my teachers encouraged me to reflect on why I should do things in a certain way instead of another. (...) I wanted to open my mind, and I found that competitions would stimulate me to deepen my practice. (...) When I was in competition, the minutes before the concert were a source of panic. When I was on stage it was nice, but before was really problematic. It was quite difficult to perform. (1st phase /1st session)

Hector was attracted to AMPMP because he recognized that the program would be a good chance to reflect on his conceptions of music-making. Moreover, he had just arrived in Portugal when the AMPMP was announced, so this initiative was a chance of getting in touch with other colleagues.

Table 7.28: Expectations: Hector

AMPMP

I had just arrived at the Department when the program started, so it was a good chance to getting in touch with other colleagues. Moreover, I found the idea very interesting so I realized that this program could help me to rethink my conceptions. (1st phase /1st session)

During the conversations Hector revealed some concerns with his career. He seemed not to have a clear plan for his professional future. However, there were some interests in his discourse which could be an initial source for defining a professional project. Firstly, he demonstrated an interest in collaborating in the dissemination of Western art music. Secondly, he appeared to be interested in using performance as a means to attract new audiences. Hector exemplified his plan by describing a project conceptualized by a colleague. His artistic proposal consisted of arranging concerts in poor neighbourhoods where people do not have access to paid concerts. Besides his ideas concerning music performance, Hector also demonstrated an interest in teaching. He seemed open to expand his teaching activities, including topics other than guitar. Although teaching is not assumed to be his main aim, Hector does not expect to make a living as an artist.

Table 7.29: Expectations: Hector

<p><i>Career</i></p> <p>Even nowadays these things happen! I don't have a clear plan of my future, so what I try to do is to be prepared, as much as I can. On the one hand this is an advantage, because you are very concentrated on what happens, instead of conjectures. On the other hand, I think this can be problematic for a career, because professional choices require planning. In our business, networking and planning are very important. (...) There was one guy in my home university who used to do this (social projects). I used to visit some urban slums just to see his concerts. It was fascinating, because he was attracting new audiences. I think this is a particularly big challenge in Brazil. It is easy just to complain about things, mainly when one is doing nothing! That guy was an example because he was helping people realize that music should be valued. (...) Despite some bad experiences that I had in competitions, I would not stop performing. I have invested so much effort, so I can't give up. (...) I don't expect to make a living as an artist. I had this dream when I was a teenager, but not now. (...) I would like to teach, but I don't know where and what to teach. I like musical analysis, musical history, philosophy and even performance. There are a lot of paths that could be good for me. (1st phase /1st session)</p>

When asked about what music performance means, Hector said such a concept entails communication so that performers must express what they feel. According to him, when such communication is achieved, both performers and audience can have a good aesthetical experience.

Table 7.30: Conceptualization: Hector

<p><i>Music Performance: Perspectives</i></p> <p>I think music performance happens when one expresses something through the music. In this sense the role of performers is establishing a connection with the audience, so that a good performance depends of such level of communication. (1st phase/1st session)</p>
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This perspective also seems to shape Hector's *DAO*. Apparently, he is focused on the narrative as a means to achieve the communication emphasized in his concept of music performance. In order to exemplify his point of view Hector brought to the individual sessions examples of performers who illustrate what he would like to achieve on the concert platform. Among these elements, narrative was clearly identified. Hector traced some parallels with storytelling and music to describe such ideal narrative. Moreover, new approaches to the social event are currently inspiring him. Hector is looking to expand his possibilities as a performer, engaging with other forms of art than just music.

Table 7.31: *DAO: Hector*

<p><i>Dimension: Narrative</i></p> <p>I would like to express the musical discourse; going for another atmosphere This aspect is very important to me. (...) When you listen to the music discourse and you realize it's clear, like a storyteller who is not just saying meaningless words. It is like the performer is conducting you. I think this of paramount importance. (...) She (the artist) is not under pressure, she breathes and I can understand what she is trying to communicate, you know? Dynamics, tempo, all these things are there. Everything was a so clear! Looks like other instrument than piano, maybe an orchestra! (1st phase/1st session)</p>
<p><i>Dimension: Social Event</i></p> <p>I would like to stimulate the audience to know about the composer. (...) I would like to expand the artistic possibilities, engaging in a project that involves other forms of art, such as theatre and dance. It could be a very attractive alternative. (1st phase/1st session)</p>

Hector believes that his *DAO* can be achieved, at least in his point of view, through a deep connection with the music performed (i.e. intrapersonal capacity). He does not assert that music should be played according to all his aesthetic preferences. He thinks that performers should believe in the music they are playing. Hector highlighted that this connection could be maximized through an accessible repertoire. This perspective seems to place satisfaction as a key element in artistic activities.

Table 7.32: *DAO: Hector*

<p><i>Achievements: Intrapersonal</i></p> <p>In my case, I have to believe in what I do; I should be very satisfied in terms of quality. (...) I think sometimes it is preferable to play easy repertoire than try to play all styles just to say that you're able to do that. At the end of the day things looks like always the same in such circumstances... you can't get the narrative. (...) I don't think that one should play in a way that I would expect to listen. If I can see a performer is being true to him/herself, then I think it's fine! (1st phase/1st session)</p>
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Despite this, Hector referred to some difficulties in reaching his *DAO*. He recognizes a lack of concern in establishing a relationship with audience (i.e. interpersonal challenges, even when his concept of performance indicates the importance of such a feature. As many other musicians, Hector seems to be more focused on materializing the composer's intentions than expressing his own

artistic ideas. Moreover, a lack of capacity for self-assessment is also presented in his discourse.

Table 7.33: *DAO*: Hector

<p><i>Challenges: Epistemological</i></p> <p>Musically speaking, I think that sometimes I understand and I am even able to formulate a concept, but at the end of the day I feel I am not able to achieve what I want. It is something that just doesn't happen and I don't know why. (1st phase/1st session)</p>
<p><i>Challenges: Interpersonal</i></p> <p>I don't care about the audience, so they probably will not think about me. If I never thought about the audience then they would probably realize this lack of concern. Sometimes this is secondary or something that I just think about a few minutes before the concert. I was always focused only on the score and on the composer's intentions. (1st phase/1st session)</p>

Nowadays, when higher education is a topic of reflection, Hector says that even with his good experience some aspects still seem critical, mainly concerning the nurturing of *DAO*. He thinks students need to be encouraged to develop critical thinking and autonomy to make their own decisions (i.e. epistemological support). Talking about his experience in some courses and workshops, he recognized some worldwide performers seemed to be less concerned with students' development than unknown teachers. Hector felt that some teachers seemed to invite students to reproduce musical ideas instead of provoke critical reflections. Despite concerns with artistic commitments, which he recognized as fundamental for a musical career, networking and planning are equally important in higher education, in his opinion (i.e. interpersonal support). Hector realized that in his musical journey such skills were not so much explored as artistic development.

Table 7.34: DAO: Hector

<p><i>Nurture: Epistemological</i></p> <p>There were some deficiencies. I would not mention the names, but I can say there are some teachers who just encourage students to play in a certain way without explaining why. It is just something like: 'playing like this or playing like that.' I think this attitude does not help the student to make decisions. (...) Sometimes lesser known teachers are more concerned with your learning than worldwide performers. At least I could see this through my experience. (...) There are so many aspects to a musical career that one can't restrict things. I think that artistic excellency is of paramount importance, but other competencies are still necessary. A performer should play very well, but it's important to leave the practice room, otherwise things will not happen. (1st phase/1st session)</p>
<p><i>Nurture: Interpersonal</i></p> <p>There are so many aspects to a musical career that one can't restrict things. I think that artistic excellency is of paramount importance, but other competencies are still necessary. Higher education institutions should encourage students to develop these competencies. A performer should play very well, but it's important to leave the practice room, otherwise things will not happen. (1st phase/1st session)</p>

The recognition of performance as a means of communication seems to shape Hector's DAO. An interest in developing a solid narrative for his concerts was appointed as a strategy to reach a deeper relationship with his audience. Hector seems to be interested in engaging with other forms of art in order to develop such a narrative. Concerning the achievement of DAO, his discourse seems to meet descriptions of artistic integrity (i.e. intrapersonal capacity). However, the promotion of such internal conceptualization seems to be constrained by the lack of epistemological and interpersonal skills that restrict his artistic expression and consequently the connection with audience. Despite his positive experience of higher education, his discourse also suggests a lack of epistemological and interpersonal capacities regarding the nurturing of DAO.

7.3.5. David

David is a Portuguese guitarist. He is 28 years old and it is currently enrolled in the second year of MMus at UA. He started to learn music by the age of 15, after a first contact with guitar through a group of friends. His first interest in music was rock and roll. Since the first years, David was interested in forming rock bands with his friends in order to play the music that he used to listen to. When he was in high school, some friends finally invited him to form a rock and roll band

which is currently active. According to him, his interest in classical music started to grow some years later. Following this musical experience, by the age of 15, David decided to deepen his studies at a Portuguese conservatoire.

Table 7.35: Background: David

<i>Before Higher Education</i> I had a rock band with some friends. At that time I was interested in rock and roll, so classical music just became a source of interest to me some time later. (1 st phase/1 st session)
<i>Artistic Influences</i> At that time I used to listen to Nirvana, Linkin Park, Pink Floyd and so on. (1 st phase/1 st session)

Some years later he decided to apply for a musical education degree. During this period, David believed that he would not be able to complete a course focused on a given instrument successfully. Therefore, after some time working as a music teacher, David decided to apply for a degree in music performance. He revealed some experiences that affected his period as an undergraduate student in that course. David described some problems involving musculoskeletal disorders that almost impeded him from performing. The problems seemed to become worse when his teacher asked him to play a given concerto for guitar. He assumed that his concern in playing the fast passages of this concerto culminated in a tendinitis. His strategies to overcome the challenges imposed by the repertoire seemed not to take into account his mental characteristics and skills. David recognized that information about such issues would be of paramount importance to avoid this scenario.

Table 7.36: Background: David

In Higher Education

When I was accepted to start a course in music education, I wasn't able to study guitar in a formal institution. Therefore I graduated in music education and after this I went to college to study guitar. That was my story. (...) Yes, I have suffered with tendinitis and that was a big deal! It started when I was in the last year of my undergraduate degree. I used to play with unnecessary tension. (...) There were so many technical aspects I knew I should develop since I was not a 'virtuoso.' Although I wasn't able to play fast passages in my repertoire, I recognized that I should explore this further. (...) At that time my teacher decided that I should play the Aranjuez concerto and this was the chocolate-covered cherry for my tendinitis. I didn't want to play slower than expected. Taking into account that I didn't have enough information concerning musculoskeletal disorders, I decided to practise scales and arpeggios excessively, as much as I could. I practised some passages several times so that at the end of the day my hand didn't resist. I wasn't able to feel my arms. The result was spending almost 3000€ on treatment in order to complete my course. (1st phase/1st session)

Apparently, David did not have any clear expectation in accepting the invitation to take part in AMPMP. He just found the pedagogical purposes very interesting.

Table 7.37: Expectations: David

AMPMP

When you invited me I could see that the idea was very interesting. (1st phase/1st session)

Currently, he seems to be focused on expanding his repertoire and giving concerts as much as possible. As a guitarist, David is interested in solo activity as well as continuing with his chamber music group (i.e. QuarTasto)

Table 7.38: Expectations: David

Career

Well, What can I say about my future projects? I think I would like to do all that I can. I can't say I am unsatisfied with my current activities. It's extremely complicated to make a living as an artist and I am happy as a guitar teacher, so I can say so far, so good. (...) What I can really say is that I want to expand my repertoire as much as possible in order to give all the concerts that I can. Concerning my guitar quartet, I am interested in continuing with this project. (1st phase/1st session)

David recognizes performance as an artistic activity which must be offered to an audience. According to him, performers must realise the intentions behind the music in such way that the audience will be satisfied. Following this line of thought a good performance would requires a certain level of satisfaction by the audience.

Table 7.39: Conceptualization: David

<p><i>Music Performance: Perspective</i></p> <p>Performance is an artistic activity whose aim is entertainment. In this activity the performer's role is to realise the composer's intentions. Generally speaking, a good performance depends on a positive feedback from the audience. (1st phase/1st session)</p>

Despite emphasizing the importance of the audience in his conceptualization of performance, the *DAO* pursued by David seems to be considerable focused on the structure. The description of what he wants to achieve artistically highlighted the ideal of controlling the instrument. In order to exemplify this ideal, David brought examples of guitarists who illustrate such features. The descriptions of the features that motivated him to choose these artists meet his description of *DAO*. The ideal of a perfect guitarist as someone who can play all the notes correctly seems to be clear in his discourse.

Table 7.40: *DAO*: David

<p><i>Dimension: Structure</i></p> <p>Actually, when I am on the concert platform I am very concerned with playing all the notes correctly. My focus is a polished performance, achieving control of my instrument. That is my final aim! (...) He (John Williams) is technically perfect! I could say that he is the stereotype of a perfect guitarist. He demonstrates coldness on the stage, which is fascinating! (...) I think his interpretation (David Russell) is so polished! Looks like a crystal! (1st phase/1st session)</p>
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David seems to place an important value on originality, so this aspect was highlighted as a key element of achieving *DAO*. He exemplifies this aspect of his personal artistic journey. His chamber music group is looking for something that distinguishes their artistic work from other existing guitar quartets (i.e. unique artistic identity/intrapersonal capacity). According to David, this aspect should be

explored mainly in terms of interpretation. He believes originality can be achieved through self-assessment skills which allow musicians to define a repertoire that fits their interpretative possibilities (i.e. epistemological capacities). According to him time is needed to prepare a certain repertoire where originality is embedded, so that this time shall be respected. David revealed that most musicians he knows believe in such a perspective, but they do not follow it.

Table 7.41: *DAO*: David

<p><i>Achievements: Intrapersonal</i></p> <p>It's a matter of originality, you know? The way we look for things to be more precise! We are concerned with finding out how can we interpret the pieces in such a way that the interpretation sounds like our own. Nowadays we are doing what all the quartets are doing so that we are trying to avoid this. (David, 28 years old, MMus – 1st phase/1st session)</p>
<p><i>Achievements: Epistemological</i></p> <p>A musician should take into account his technical and interpretative skills in order to decide what is the best repertoire to be performed in front of an audience. Sometimes teachers encourage students to play some repertoire, but they don't consider the students' capacities. I know that musicians talk about these things but for the most part they don't follow this path. (David, 28 years old, MMus – 1st phase/1st session)</p>

David recognized that the challenges to achieve his *DAO* result from the lack of opportunities to perform in front of an audience (i.e. interpersonal challenges). Particularly, he complains of the lack of opportunities to perform in higher education music institutions.

Table 7.42: *DAO*: David

<p><i>Challenges: Interpersonal</i></p> <p>There was a lack of performance opportunities, you know? Students organized most of the concerts, so they don't have institutional support. (1st phase/1st session)</p>
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Despite his conceptualization of music performance emphasizing communication, David's reports illustrate some recognized perspectives on ideals in music performance, particularly those romanticized ideals pursued by higher education musicians (e.g. pursuit of highly virtuosic technical standards). Notwithstanding the search for artistic identity and self-assessment as a means to

achieve his *DAO*, David still seems to focus on technical and interpretative ‘perfection’. Such features seem also to shape the criteria that lead him to admire some performers. Although his musculoskeletal disorders were not associated with this search for technical excellence, his discourse suggests a physical overload caused by his interest in developing such skills as speed and accuracy. This overload could be one of the factors that constrain his achievements.

7.3.6. Baden

Baden is a Brazilian violoncellist who concluded a master’s degree in music/performance (MMus) at UA. He is 33 years old and is actually concluding a performance certificate at a French conservatoire. His musical studies started in his native country when he was 7 years old. After some time studying horn, at the age of 17 Baden decided to study cello. The friendly environment at the music school, instead of musical taste, motivated this decision.

Table 7.43: Background: Baden

<i>Before Higher Education</i>
At that point I was studying music because my friends were involved in this. By that time I didn't have a personal taste in music. (...) I did not really reflect on the decision to learn an instrument: it was just something that happened. (1 st phase/1 st session)

Despite this, Baden seemed to have a great passion for music. He described himself as having an affection for popular Brazilian music. Baden said that his love for Brazilian music is so much a part of his background that it is stronger than his taste for any other music style. Apparently, his repertoire is clearly associated with good experiences since childhood.

Table 7.44: Background: Baden

<i>Artistic Influences</i>
I can't explain. The fact is that I always listened to this (Popular Brazilian Music), so it is in my background. It is something that always gives me a good atmosphere. I loved spending some time with my father just listening to Brazilian music. That was funny because my colleagues at school listened to heavy metal and I was so different in this aspect. (...) Brazilian music is so strong for me that I just listen to it! I can say I like other type of music in the same way. (1 st phase/1 st session)

Like other students in AMPMP, Baden's period in higher education seems to be affected by the teaching/learning relationships established with his teachers. Apparently, he was not encouraged to develop a set of beliefs and critical skills. He indicated that lack as a key factor which constrained his musical and professional development. In his point of view, this is a gap that seems to affect his capacity of make decisions and doing things by himself even nowadays.

Table 7.45: Background: Baden

In Higher Education

My teachers used to say: 'You should play this' or 'You should play that.' So, it was not clear enough why things worked in such a way. (...) Except for my first teacher, who was a very good teacher, my experience with higher education teachers worked in the following way: all the things that I played were 'right' or 'wrong'. They neither explained why such things were right or wrong nor gave strategies to correct it. I felt that my path was marked by persistence and a great amount of personal effort to overcome this scenario. (1st phase/1st session)

Currently Baden is unemployed so he decided to accept the invitation to take part in the AMPMP. The program attracted him because of the performance opportunities offered. Since Baden left university, such opportunities have become quite reduced.

Table 7.46: Expectations: Baden

Expectations: AMPMP

I would like to perform. I am not performing currently, so I am really interested in doing something to feed the practice that I love so much. (1st phase/1st session)

Baden said that his musical dream is taking part in a popular Brazilian music group. He believes that the experience of playing in such a group could give him more freedom to experiment than he is used to in Western art music. Baden seems to have artistic models that inspire him in following this path. However, he believes that it is quite late to play such music. Baden said that he does not have enough of a musical background to engage in such a repertoire because he has never studied popular Brazilian music at university. Due to this perception, Baden

decided to study ‘classical Brazilian music’. He believes that as a classical musician his artistic dream should be shaped according to his possibilities.

Table 7.47: Expectations: Baden

Career

What strikes me is that when we talked about the AMPMP, I was wondering whether my dream would be playing in a group dedicated to popular Brazilian music. (...) When I am listening Brazilian Music, the following question arises in my mind: how could my cello fit into this music? I would love to play this type of repertoire. I spent a lot of time wondering how it would be playing in a group dedicated to this. I think popular music gives a certain type of freedom that I can’t find in classical music. (...) Jacques Morelenbaum is a good example! He is not a great violoncellist, but I find extraordinary his initiative in joining these two worlds. (1st phase/1st session)

Mentor: Why don’t you do the same?

Baden: Because nowadays I am on another path. I am a classical musician who is focused on a classical repertoire. I am not able to play samba, and that is funny because I have listened popular Brazilian music my entire life but I am not able to dance. Taking into all this account, I decided to play classical Brazilian music. (1st phase/1st session)

When asked what music performance means, Baden recognized this phenomenon as an artistic manifestation, where communication plays an important role. According to him, performers must express a musical idea taking into account their own beliefs and desires. A positive experience is successfully achieved when both performers and audience reach their expectations. Baden remembered a positive experience in music performance some time ago, which exemplified this perspective. According to him, this experience impacted his life due to the perception of a good affective communication established with the audience. Curiously, Baden believes that on that occasion his performance was not good enough, at least in terms of technique. Moreover, Baden recognized that a good performance should promote a high sensation of pleasure in the performer. The loss of a sense of time and space can be recognized as symptoms of this condition. He seems to experience such a feeling when he is practising, but his description does not include such experiences in front of an audience.

Table 7.48: Conceptualization: Baden

<p><i>Music Performance: Perspective</i></p> <p>Music Performance is an artistic manifestation whose aims are to touch an audience through sound. The performer's role is to express their ideas taking into account their own beliefs and desires. A good performance can just be achieved when both performers and audience are satisfied. (...) I remember some time ago, during a lesson here at the university when the teacher asked, 'What was your best performance experience?' I think my best performance experience was that one when I finished the concert and some people in the audience were crying. Curiously, in that concert I didn't play so well, but the people were affected in the same way. (...) A good performance is when I feel good; when I have pleasure in music-making. It is when the confidence is there. When I lose a sense of time; when I forget I am on stage. That is a good performance for me. This happens when I am practising in my room! (1st phase/1st session)</p>
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Despite his discourse emphasizing the role of communication in music performance, Baden's descriptions concerning his *DAO* seem to be more focused on the structure than other dimensions. His perceptions of what should be achieved on the concert platform are based on such descriptions as 'technically perfect', 'playing all the notes right' and 'avoiding mistakes.' His discourse clearly indicates the word structure to describe technical and interpretative elements that he expects to cover.

Table 7.49: *DAO*: Baden

<p><i>Dimension: Structure</i></p> <p>As a musician, I think I always approach music performance from a technical perspective. My evaluation takes into account whether I have played out of tune or whether my articulation and my phrasing were played correctly. In the end, my concept is based on all these matters (...) In order to approach the concert platform, a performer should have all concepts defined - I mean structural aspects. My teacher says that I should play vibrato in a given way, so I should think about that. I can't play vibrato just in the way that I think sounds good because I must be aware of what I am doing. One should be conscious of decision-making. It is important to justify why things are played in given way. (...) My first concern is playing everything correctly. When I achieve this it's good, otherwise it is not. (1st phase/2nd session)</p>

Concerning the achievements of *DAO*, Baden recognizes the role of honesty and self-giving in music performance. According to him, such elements are fundamental for defining a good performer who should be concerned with a

personal message (i.e. intrapersonal capacities) instead of technical and interpretative dimensions.

Table 7.50: DAO: Baden

Achievements: Intrapersonal

I definitely admire the self-giving of a performer, when one believes in what is being done. This is something I really value! I think this is more important than technical and interpretative aspects. I think the performance should be natural, so one can't lie to the audience. There are some performers that you can see are lying, but the audience will realize this one day because there is no enjoyment in such performances, just unnecessary tension. (...) I think one should be honest, trying to give one's best! Of course everyone has limitations and it is important to know what you can achieve. Because of this, I think it's very important that one understands personal feelings in order to convey a coherent musical message. (1st phase/2nd session)

When asked about the challenges that constrain the achievement of his DAO, Baden demonstrates a great lack of confidence in his skills. He revealed an absence of perception of what to achieve with his artistry (i.e. epistemological challenge). This lack of communicative intentions seems to be closely related with his excessive focus on technical and interpretive skills. Baden believes that he does not have the required skills to perform a demanding repertoire. This perception seems to affect his confidence in his own artistic capacities. Moreover, he assumed the need for a patient teacher who could justify his opinions. He seems to be looking for a teacher who could be responsible for answering his questions on what is 'right' or 'wrong' in music performance. This need seemed to be reinforced due to a recent negative experience involving dialogue in his cello classes. He said his teacher got furious when he questioned him about the reasons behind a given musical instruction. Additionally, Baden revealed a great concern about reaching other expectations so that this concern also constrains him from achieving what he seeks (i.e. interpersonal challenge). Even his participation in AMPMP was a source of apprehension in him, due to possible opinions formed by the mentor concerning his way of playing the cello.

Table 7.51: DAO: Baden

Challenges: Epistemological

This is big deal for me: to find out the aims or what I am trying to express with my music. Sometimes I think I can express something special. I can't say why I want this or why I want that. (...) I don't look for other dimensions in musical performance than technique, because this disturbs me. If I am able to play all the passages correctly then the concert is good, otherwise I get frustrated. I don't think about the audience because the first thing that comes to my mind is: Have I played everything correctly? (...) I think I have several technical limitations. I can't play fast passages and because of this I feel I have to practise scales and arpeggios every day. All these things disturb me. (...) Sometimes, when I have to play something fast, a bad thought comes and says that I am not able to do it. If I were a little bit more confident, such things wouldn't happen. (...) I think my behaviour on stage should improve. I think I need more confidence, particularly regarding technical aspects. (1st phase/2nd session)

Challenges: Interpersonal

This is something I miss. Sometimes I am practising and I make a certain decision. I know what I am doing is correct, but I feel I need someone to confirm what I am doing, someone to say: 'Yes, you are right, this is correct!' (...) In my personal point of view, 'correct' is what my teacher says. When one is a student the final decision is made by the teacher, so when I am practising I try to think, 'Well, what would he say about this?' (...) I guess I need to find a patient teacher to teach me harmony, analysis and all these matters that were not explored before. (...) He (current teacher) got really upset! I just tried to ask why the passage should be played in a given way, but he felt as if I was challenging him, you know? (...) We make music, so we need an audience. However, We shouldn't care so much about what the audience would think about us. I think this is a big deal for me. (...) I get very concerned with others' opinions. Some time ago when you said we would have performance in the AMPMP, I thought you would think: 'How was Baden able to hold a master degree in performance playing in such way?' I know this is not the best way of approaching these things, but it is how I feel. I think I shouldn't disappoint anyone. (1st phase/3rd session)

Concerning the nurture of DAO in higher education music institutions, Baden feels the educational system should be rethought. There is a need for more openness and stimulation of self-reflection (i.e. epistemological support). He feels that his professional development could be different if he had someone encouraging such reflection and discussion. Baden complained of excessive focus on instrumental lessons instead of a broader musical development. According to his experience, other disciplines seemed to be neglected in higher education music institutions. This neglect was caused by a common perspective followed by students and teachers: the instrument is of higher importance than everything else.

Table 7.52: DAO: Baden

Nurture: Epistemological

The system failed badly on this point. You have a structure, so you should do things as expected in that structure. There was no openness for discussion and no one asked me, 'Have you ever thought of your artistic identity?' or 'What do you expect to achieve as a musician?' I didn't think about these things by myself; my teachers didn't encourage me to have such self-reflection. (...) There was this mentality: one should be focused on the instrument and that was all! Even the teachers followed this idea. I will tell you a little story: once I was in a musical perception class and suddenly the teacher just opened a book and started to define what a metronome is. My colleagues and I started to laugh! That was unbelievable! We were higher education students! For sure, all of us knew a metronome. I think this little story can help you realise how lessons used to be at that time. (...) At the end of the day, all young musicians want to perform, so I didn't care much about what I would like to do in the future, nor why I was making music. Because of this, I feel there is a gap in my professional development that I should fill. (1st phase/3rd session)

Apparently, there is a mismatch between the conceptualization of music performance proposed by Baden and what he aims to achieve on stage. His DAO seems to be clearly shaped by the historical discourse in higher education music institutions which emphasizes the search for virtuosity. Despite this, Baden believes that artistic integrity is of paramount importance to the achievement of DAO. The reports here presented seem to indicate that he is seeking a set of beliefs in order to harmonize his identity with the external world (i.e. self-authorship). This perception places Baden as a student who still depends on external formulas to support his ideas. His example shows that this gap is not the failure of a given institution in particular: he studied in three different countries with different teachers. Moreover, this gap seems not only to be a challenge for young students: Baden is 33 years old and he has concluded his master degree. This example brings to light the importance of the development of self-authorship in order to stimulate an artistic identity, avoiding frustrations regarding music-making and the music industries.

7.3.7. Axel

Axel is a percussionist. He is 33 years old and is registered in the second year of a Ph.D. at UA. He started his musical trajectory at the age of eight playing guitar by ear. From that time, Axel has demonstrated some ability in improvising and creating music. His first musical influences were rock bands. Axel used to

search for recordings of such bands in order to find out repertoire to learn by ear. He also used to record rock and roll shows, and that practice was a great stimulus which encouraged him to invest time and effort in music.

Table 7.53: Background: Axel

<p><i>Before Higher Education</i></p> <p>I was 8 years old when I picked up a guitar for the first time. That guitar did not have strings, but I wanted to play or make a 'noise' anyway. I found a toolkit where my father used to store some fishing equipment. I took a single fishing line and I placed it on my guitar. That sounded nice so I began learning some little pieces. When my father saw my efforts he decided to buy a set of strings for me. Once he understood that I was really engaged in learning that instrument, he gave me all the support I needed. (1st phase/1st session)</p>
<p><i>Artistic Influences</i></p> <p>I have a sister who used to listen to rock and roll at that time (...) so I began to listen to her albums, and as long as I did that my curiosity increased. The music that I listened to was Guns and Roses, Skid Row and other hard rock bands, you know? I liked to record shows that were broadcast on TV. This practice was a great stimulus for me at that time. (1st phase/1st session)</p>

After spending some time playing guitar in rock bands with his friends, Axel decided to begin his college education. Since he had no background in classical guitar, Axel decided to apply for a music education degree, where the performance practice was not the core. However, he felt that this course would not reach his expectations (i.e. to become a professional performer) so that he decided to learn a new instrument from scratch in order to move onto a course based on performance. Following the advice given by some friends, he decided to apply for Bachelor in music/percussion. In his first attempt to be accepted on such a course, he was successful.

Despite being registered on a degree in performance practice, Axel faced some challenges regarding his artistic profile. He did not have background in Western art music. Besides this, his taste for rock and roll seemed not be valued in the institution. On the one hand, Axel felt that conversations on rock and roll would not be welcome in the college. On the other hand, the friends who played with him in the band seemed not be interested in Western art music. Axel described this phase as a 'limbo', where his identity was quite blurred due to the

environmental conditions. He criticized the apparent mismatch between the musical environments that surrounded his musical journey. He believed that this feature affected his studies in higher education, since he was not encouraged to explore his own artistic voice and ideals.

Table 7.54: Background: Axel

<p><i>In Higher Education</i></p> <p>That was funny; I think it was like a limbo, you know? I went to university and I had to learn classical music, so I had to love that, otherwise the institution would not accept me. (...) If I just loved and played rock and roll, I couldn't go to college to study music. I could perform rock and roll with my band, but I had to learn that new language (classical music) at the same time. (...) In the end, I could not talk with my friends about the music that I used to listen to at university. At the same time, my colleagues would not understand if I approached them saying, 'Did you listen that new solo performed by Slash?' It would not make sense! (...) Why shouldn't one mix things? Why should one make such classifications? This is not only an assemblage, but it is what I try to achieve as a musician. This connection wasn't encouraged when I was a graduate student. (1st phase/1st session)</p>

Axel was attracted to AMPMP by the chance to present his own compositions, as well as by the opportunity to reflect on his own artistic intentions. He was interested in composing his own music, experimenting with new instruments and connecting his sources of influence (i.e. rock and roll and classical music). When asked to describe his career aims, Axel said he would like to promote a concert where the audience could have a wider view of performance through the integration of other media (e.g. visual projection and lights).

Table 7.55: Expectations: Axel

<p><i>AMPMP</i></p> <p>I think the program could allow me to present my own compositions. Moreover, it will be a good opportunity to reflect on my own artistry. (1st phase/1st session)</p>
<p><i>Career</i></p> <p>I would like it if the audience had a wider experience of what music is. Music is the most important, for sure, but I would like it if people could leave the concert hall remembering not only the music that was played, but the other elements as well. (...) I want the audience to have a more sensorial experience than just sitting down listening to music. If I were able to achieve this outcome, I would be very happy. (1st phase/1st session)</p>

Axel understands music performance as an artistic manifestation, where sound seems to be the core element in the communication established between performer and audience. According to him a good experience in performance is achieved when the performer masters all elements involved in such an event.

Table 7.56: Conceptualization: Axel

Music Performance: Perspective

Music performance is an artistic manifestation where performers communicate their musical ideas mainly using sound sources. (...) The performer's role is communicating his artistic intentions so that a good experience in performance depends on the performer's capacity to master the elements involved in such an event. (1st phase/1st session)

The concerns with communication illustrated in the conceptualization of performance proposed by Axel seem to meet his perceptions of *DAO*. Axel revealed in the conversation a desire for expressing an affective message harmonized with his background and beliefs. He seemed to be interested in playing a certain type of music where the energy of rock and roll and the refinement of classical music could be combined. His concerns seem to be driven by an interest in understanding how two particular elements could be successfully conjugated: timbre (classical music) and groove (rock and roll). Moreover, Axel brought to the conversation another concern: amplifying the sound of his performance. He said that such amplification might be essential to instigate reactions in the audience, in order to move their attention to other aspects in the concert than aesthetical admiration.

The descriptions above demonstrate a great concern with the audience. Axel recognized that the social event plays a great role in his ideal. Since composition came into his life, the final aim of performance became to awaken interest in the audience. Axel seems to be concerned to stimulate the curiosity of the audience instead of collecting aesthetic opinions about his music-making. He does not see his interest in the audience as a negative aspect. According to him, all artists interested in live performance should take the audience's perspective into account. On the other hand, he seems not be worried with likes and dislikes from external feedback.

Axel demonstrates that he is not exclusively focused on the social event. The structure and behaviour on stage seem to play an important role in his *DAO*. In contrast with other participant musicians, Axel seems not to be concerned to play all the notes correctly, or even achieve technical perfection. He believes that the structure should develop in such a way that allows the performer to improvise on stage. After all, the performer should create a narrative with the musical material, instead of playing isolated notes. On the other hand, the behaviour on stage seems to be the weak point of Axel's performance. He recognizes that the social event, narrative and structure are his main source of attention. Concerning such behaviour, Axel seems interested in bringing to his concerts the same naturalness that he used to experience in a rock band. He seeks the balance between naturalness and appearing disinterested.

Table 7.57: DAO: Axel

<p><i>Dimension: Meaningful Representation</i></p> <p>The music I am trying to make nowadays, even the music I compose or the music that I interpret, must bring the refinement of classical music and the energy of rock and roll, because anyone who played in a rock band knows how such energy touches people. I try to reach a balance, which is above my taste for rock and roll. That is what I am trying to achieve, I don't want to let people feel indifferent in my concerts. I don't want to push for just aesthetical admiration. I think this is my biggest desire as a musician. (1st phase/1st session)</p>
<p><i>Dimension: Structure</i></p> <p>The structure should be clear enough in order to allow improvisation on stage. It is completely different when one is playing single notes instead of conceptualizing music in small pieces; one should create a shape with the musical material. (1st phase/2nd session)</p>
<p><i>Dimension: Social Event</i></p> <p>I thought about these things some days ago: the features which would make me happy at the end of my concerts. I think it would be to reach my desired artistic outcome. Due to my recent involvement with composition, I could say this outcome would be illustrated by the interest of the audience in my artistic work. If I was able to reach such a result, I would be very happy. I don't know whether this is a desired artistic outcome, but at least it is a desired outcome. After all, it is very difficult to catch and retain the audience's attention. (...) I always try to play plugged in, because I want the audio to cover the entire hall. I think the audience must not be indifferent, so the sound cannot just be listened to; it should be also 'watched' and 'felt.' The sound I produce can't just be audible; it must reach the audience in such a way that any other noise must not be able to distract their attention. (...) I want the audience to realize that what I am doing on stage is part of my life. I want them to realize there is a life beyond the stage. I love rock and roll so I don't want to be shaped as a classical performer, because this is nothing to do with me. (...) If one is giving a public performance then the audience feedback is of paramount importance. Otherwise, one would be just recording albums. However, one must understand that audience interest or curiosity is more important than likes and dislikes. I don't require the audience to ask questions, so if they are asking questions at the end of the concert it is because they liked it! I think this would be proof that they were matched by the performance. In the end, this is what I try to achieve. (1st phase/2nd session)</p>
<p><i>Dimension: Performer's Behaviour</i></p> <p>I believe that my behaviour on stage could be improved. Nowadays, I am exploring creativity, the quality of the music that I perform, the sonority and other aspects of my desired artistic outcome. I have to work hard in order to achieve the attitude that I expect on stage. All the things I am talking about involve communication and naturalness. I don't want to be disinterested on stage in a way that looks like those musicians who have not practised. On the other hand, I don't want to be a character or a person who is completely different in daily life. (1st phase/2nd session)</p>

Axel believes *DAO* can be fed outside the practice room. In his personal case, such internal conception is described as something natural that emerges through the relationship established with the repertoire during the performance preparation. After all, such naturalness would be an important element in artistic integrity. Axel recognizes that such integrity could be a key element to deal with maladaptive performance anxiety (i.e. intrapersonal capacities). He believes that the performer should express what he could do best.

Table 7.58: *DAO*: Axel

Achievements: Intrapersonal

I think the best strategy to deal with performance anxiety is authenticity; one should be true to oneself. This has an enormous value. Sometimes on stage people use clothes that are nothing to do with them; it is just a character created for a specific situation that is not part of real life. (...) I have tried to be authentic; doing something that I believe in. It doesn't matter whether such a thing is good or bad, formal or informal. (...) The most important thing is what we believe! It is not only about satisfaction. I could adopt any musical profile, but at the end of the day this wouldn't work. The key point is to find out what I can do. This search should be based on authenticity. This is a skill which does not require systematic physical practice. It is something one can develop in daily life. One can develop the personal style of being oneself. This can be done walking, eating or even talking. When I am on stage, I am developing my style in the same way. (...) When I choose a given repertoire I have to select some pieces, and I think such selection is based on what I want to achieve. This helps me to shape the big picture of my performance, you know? Therefore, I should assume that my concept is constantly being shaped. (1st phase/2nd session)

Despite his awareness of *DAO*, Axel revealed some challenges which seem to constrain the achievement of what would be ideal in his career. Despite his interest in developing a broad social event, he recognized that technique is still a source of concern during his performances. Moreover, Axels seems to struggle to consolidate his artistic identity as performer and composer. There is an apparent concern to adapt his profile according to the perceptions of how a percussionist should behave on stage (i.e. interpersonal challenges). The academic environment that surrounded him seems to feed such concerns.

Furthermore, the difficulty in classifying his artistic work and the lack of a personal mark were also brought to light as possible reasons that constrain his *DAO* (i.e. intrapersonal challenges). Axel feels some insecurity because he did not have formal education as a composer. He also emphasized the lack of support in

his home university and the difficulty in finding external collaborators who could contribute to his artistic projects.

Table 7.59: *DAO*: Axel

<p><i>Challenges: Intrapersonal</i></p> <p>This seems to be easy, but it is not. Currently I am at the stage where I don't know exactly what I am doing. Is it experimental music? Is it classical music? Is it progressive rock? I can't say, I don't know! (...) I recognize that I have not found my personal mark as performer. Most percussionists are involved with new media; they are engaged in music for film. What I am doing seems to be different from other musicians, but for percussionists it is not. (1st phase/2nd session)</p>
<p><i>Challenges: Interpersonal</i></p> <p>It's not always that I get what I want on stage; I need to feel more comfortable when I am playing in front of an audience. (...) I get concerned with technique because the attitude on stage is something new for me. If I were playing in a rock band, I would have a broader view of performance because that is something that I am used to. (...) I recognize I am trying to shape myself as a percussionist. This is something that I am still attached to. I still believe that I have to get this because I am at the university. Since I am a higher education student, I should play some repertoire that any other percussionist should play. (1st phase/2nd session)</p> <p>Yes! It is because the external opinions! I still feel concerned with external opinions. I know these things can be overcome with maturity, but this is a big deal for me. Since I am not a formally educated composer, I feel I can't write my own music. (...) The creativity is constrained due to the technical support given by the university. Once can't access the concert hall to experiment new artistic possibilities. (...) Generally speaking, higher education music courses are solitary. Teachers inculcate in you the idea of a solo musician. Students are always alone, because everything, from the evaluations to the instrumental classes, is solitary. A performer should be able to carry all the demands alone. Because of these things it is hard to find musicians who can collaborate with you. (1st phase/3rd session)</p>

Nowadays Axel believes *DAO* should be nurtured in higher education music institutions. He recognizes the importance of encouraging the development of this skill in young musicians who are starting a musical journey in higher education. After all, this is a key element that distinguishes an artist from someone who 'just plays an instrument'. In fact, critical thinking is the strategy asserted by Axel to foster *DAO* (i.e. epistemological support). However, he recognizes that the lack of a set of beliefs at the beginning of higher education does not facilitate critical discussions. He believes young students are concerned neither with the subjectivity involved in musical performance nor with its social elements in the

concert hall. These aspects could be further explored through critical thinking and self-reflection.

Table 7.60: *DAO: Axel*

Nurture: Epistemological

A mental representation of what is being pursued with music performance is of paramount importance. However, I am trying to figure out how this kind of approach could be offered for young students who are starting their musical careers. It is difficult to find a personal concept and we know that such a thing is the aspect that differentiates an artist from someone who just plays an instrument. On the other hand, it is difficult to approach such things with a young student who is very concerned with the instrument; they are very focused on controlling their instrument. Nevertheless, I think students should be encouraged to develop a personal concept from the beginning of their musical development. (...) It is important to discuss and reflect on how to achieve what you want. One can learn everything about technique, but without subjectivity all these matters will not make sense. (...) Critical thinking is very important! Sometimes it is more important than the time spent on physical practice. These things make sense to me now; the importance of the desired artistic outcome. However, I wasn't concerned with these things before. (1st phase/3rd session)

Axel seemed to have a clear understanding of his artistic aims concerning most of the dimensions of *DAO*. His experience as a performer and composer in different domains could explain such maturity. However, he still seems to be overloaded by intrapersonal and interpersonal challenges that constrain him from achieving his *DAO* on the concert platform. The difficulty to consolidate his artistic identity as composer/performer, as well as concerns with external evaluations, seems to be into the forefront of this scenario. Despite assuming that development of *DAO* depends of maturity, Axel recognizes the importance of critical approaches to foster that phenomenon in higher education music institutions.

7.3.8. Raul

Raul is 39 years old. He is a songwriter who concluded a Ph.D. in Ethnomusicology at UA in 2013. He started to demonstrate an interest in arts, especially popular music, from his childhood. At that time, Raul demonstrated a great interest in song writing. After a period studying flute and guitar, he decided to write his first songs, which were inspired by pop music from the 1980's.

Table 7.61: Background: Raul

Before Higher Education

Despite several different influences such as progressive rock, I was focused on developing my own musical identity. I would like to be natural on stage. (1st phase/1st session)

Since that time Raul has demonstrated a concern that would shape his entire musical career: the search for his own musical identity. In order to develop such an identity Raul went to a higher education music institution. He was accepted for a music education degree. His contact with different profiles of musicians in this course encouraged him to get in touch with other musical styles. However, the lack of background in Western art music challenged Raul at the beginning of his journey in the institution. He faced some difficulties, especially regarding music theory. Even the instrumental classes brought him some challenges because he was not used to educational approaches focused on the Western art music canon.

Table 7.62: Background: Raul

During Higher Education

When I went to higher education I got in touch with other styles and languages, particularly contemporary music, which led me to find out other artistic approaches. (...) By that time I was playing with some fellas who played progressive rock. Since I was also a flautist, not only a singer, I realized that I could explore the instrumental aspect in my songs further, instead of just the text. (...) Concerning the flute lessons it was difficult, because the educational approaches were focused on classical music. I had no classical background so I had to practise a lot. In addition, I had some problems in music theory because most of my musical learning was by ear. (Raul, 39 years old, Ph.D.– 1st phase/1st session)

Raul described himself as a songwriter whose artistic focus is mainly the regional music. This feature also guided him in his searching for artistic models. Raul said that he could not assume the artistic position of an instrumentalist, since he had not focused his efforts on developing instrumental expertise. Because of this, he searched for artists who create their own music, regardless of the instrument. In order to clarify this search, he demonstrated an interest in artists whose artistic proposal could be clearly identified, regardless of the instruments adopted.

Table 7.63: Background: Raul

<p><i>Artistic Influences</i></p> <p>In that time I got used to Elomar Ferreira Melo, Saulo Laranjeira and Rolando Boldrin. I realized I could do what they were doing in my music-making. I realized I could use my personal experiences without discarding external influences. (...) I also have a personal identification with Zeca Baleiro. He is an artist who is not concerned with being a singer or an instrumentalist. However, he always knew that he was a guy who created new music, so that his music is his differential. I think this is my vocation. My influences are not great virtuosi, but musicians with an artistic proposal. (...) They (Uakti) have a thematic work that goes beyond technical aspects. That is something I really appreciate. (1st phase/1st session)</p>

Regarding his current expectations of a musical career, Raul seems to be very interested in following a path based on music performance. He was the only participant in AMPMP who has recorded a commercial album. He was attracted by the program because of the possibility to reflect collaboratively on his music-making as well as his expectations of a career. Raul was interested in knowing other musicians' views and, based on these views, reflecting on his own position as an artist. He believes that conversations with other musicians would be a positive way to re-define his musical ideas. He assumed a desire for developing an artistic project in which the comic aspect would be of paramount importance. In such a project, Raul is interested in playing experimental music with a band.

Table 7.64: Expectations: Raul

<p><i>AMPMP</i></p> <p>I was interested in reflecting on some aspects regarding the common structure of the concerts. I found that knowing what other people were doing could be a good means to achieve this aim. Moreover, I would like to see how those people could interpret my ideas. (1st phase/1st session)</p>
<p><i>Career</i></p> <p>Actually, I would like to have a band because it is complicated to deal with all demands on a concert platform. The responsibility is huge; everything must go right. Even when the music is simple, everything must be played very well. (1st phase/1st session)</p>

When asked to describe his conceptualization of music performance, Raul emphasized the importance of the process rather than the product. He was the

only participant who described music performance as a process. According to him the performer's role is to reflect on artistic possibilities in order to find out new paths to improve the communication with the audience.

Table 7.65: Conceptualization: Raul

<p><i>Music Performance: Perspective</i></p> <p>Music performance is the process by which we make music. I think the process is more important than the product. (...) The performer's role is to reflect on artistic possibilities in order to find out new paths regarding the communication with the audience. (...) A good performance happens when there is a sense of empathy between performer and audience. (1st phase/1st session)</p>

The importance of self-reflection, emphasized in his conceptualization of music performance, seems to shape the *DAO* pursued by Raul. Apparently, he pays careful attention to a meaningful representation behind the repertoire. Despite the instrumental dimension in his *DAO*, technique is not his primary concern. Raul does not seem to be unconscious of the structure, so he looks for means to pass on his musical message as well as possible. Moreover, He wants to integrate other languages into his artistry regardless of his level of experience in that field. In the end, the search for naturalness also seems evident in his *DAO*.

Table 7.66: *DAO*: Raul

<p><i>Dimension: Meaningful Representation</i></p> <p>Latterly, I want to explore deeper the comic element in my performance. (...) I am composing new music, exploring other languages. For example, I don't have any background in samba, but I have used samba in my songs. (1st phase/1st session)</p>
<p><i>Dimension: Performer's Behaviour</i></p> <p>My first concern is trying to be as natural as I can. (1st phase/1st session)</p>

According to him, naturalness is a fundamental element to achieve *DAO* and such a condition comes with maturity. Raul seems to believe that attempts to reproduce recognized successful approaches constrain the possibility to develop such naturalness.

Table 7.67: *DAO*: Raul*Achievements: Intrapersonal*

This is something that arises with maturity. I know a musician who uses a specific technique from the cello in his way of playing classical guitar. He picked up this technique unconsciously because he was interested in solving another technical problem. When things happen in this way, it's fine. I think it is problematic when one goes in the other direction: just bringing in something because looks original. I think a key element is naturalness. I will give you an example: If one picks a successful case, trying to recreate it just because it worked for someone else, then that person is condemned to fail. It is important to realize that the successful comes with naturalness. (1st phase/2nd session)

Raul commented about challenges faced by him to reach *DAO* on stage. He recognized that it is not easy to combine experimentalism and song writing. He thinks that his music is restricted for the audience from his native country so that people from other countries could not understand his artistic message. Raul also feels some difficulty in consolidating his artistic identity (i.e. intrapersonal challenge). He seems to be unable to classify what he is currently doing. Throughout life, he had not focused on a specific instrument as his colleagues did; so he feels a certain degree of confusion concerning his artistic position.

Table 7.68: *DAO*: Challenges: Raul*Challenges: Intrapersonal*

I would like to be engaged with experimentalism. I find this exciting; it is something that catches my attention. The challenge is that I don't know how to do it. (...) Developing a bodily awareness of the space, but these are not the only gaps that I have. There are so many other things in performance that a musician must develop. (...) I have so many ideas that I can develop, but I don't know how to combine them. I don't know whether I must have parallel projects or establish priorities. (...) Concerning communication with the audience, I think I have a tendency to overload the emphasis on regionalism. (...) This is a big deal for me, because I think I can fit into any musical language. (...) Actually, I think I am at a crossroad. (...) I am not so optimistic. Since I was on the border between flute and guitar I didn't develop instrumental expertise. (...) Nowadays, I think my artistry would fit better in Brazil than Portugal, because of the regional features in my music. If I decide to stay here, I will have to focus my attention on another professional market such as world music or something like that. However, this decision would force me to adopt an approach that is not my strong point. (1st phase/1st session)

Concerning the nurture of *DAO*, Raul believes that musicians should invest more efforts seeking ways to engage with music industries than spending hours of musical practice (i.e. interpersonal support). Raul criticizes the existing scenario in

higher education institutions which seem to restrict critical understanding of the music industries. Such criticism is based on his personal experience of higher education. He believes that career paths are not properly explored by the institutions, nor by teachers.

Table 7.69: *DAO*: Raul

Nurture: Interpersonal

If I had to give advice to myself when I was a young musician, then I would say: try to concentrate your effort on finding a position in the music industries instead of spending lots of hours practising. This is not a matter of marketing, but finding performance opportunities. (...) I think higher education courses occupy all the time we have, so one cannot explore career paths. This is a big deal, because if one spends lots of time practising it's not possible to perform. The music industry works in a different way; a musician must network in order to be recognized by the audience. I think higher education students should invest more in such aspects than just musical development. (...) Higher education music institutions don't prepare students to face the professional market. Sometimes one can see teachers talking about a lot of silly things. Most of them do not know issues of copyrighting, for example. A musician must have good promotional material in order to catch the audience, finding out ways to offer such material. However the institutions, at the least the institutions where I have studied, didn't provide assistance in these aspects. (1st phase/3rd session)

The challenges faced by Raul suggest that the achievement of *DAO* would not be exclusively a consequence of maturity, even when musicians believe this. The capacity to negotiate needs and articulate such needs with music industries seems to be a challenge, which is not restricted to young students. The example of Raul illustrates that even in other musical genres than the Western art music canon the challenges to nurture *DAO* can be a common scenario.

7.3.9. Summary

The 1st phase of AMPMP aimed to stimulate student musicians to reflect about *DAO* in the light of their own musical trajectory and expectations. The descriptions presented in this section allowed verification that the strategies used in the 1st phase of AMPMP (i.e. conversations and searching for artistic references) provided several insights into the research topic. The decision to adopt individual sessions facilitated the explorations of such insights with each student in particular.

Apparently, all the students experienced multifaceted music-making. Such experience included different music styles (e.g. the Western art music, rock and roll and jazz) improvisations and even different instruments. Moreover, most of these musicians seem to have a great passion for music, as suggested by other studies focused on higher education students (Welch, 2012). Such a passion was illustrated by the descriptions of the artistic influences that shaped their artistic conceptions. Even when these students lived a higher education experience where Western art music was the main focus, most of them seem to nurture plural expectations and ideals. Although students demonstrate a great desire to follow a consistent career as performers, as suggested by other authors (Bennet, 2007), some of these students seem to be interested in rethinking their performance practice.

The plurality of expectations and profiles identified in this phase could explain the contrast among students concerning the conceptualization of *DAO*. On one hand, students such as David or Lucius, whose expectations regarding a solo career as guitarists in a Western art music concert environment, seem to overvalue the structural dimension of *DAO*. Such students recognize that outstanding technical and interpretative skills are of paramount importance in successfully navigating a career involving music performance. On the other hand, musicians such as Raul and Axel, whose reported expectations suggest an interest in composition and experimentation, seem to be very concerned with developing and achieving a broad artistic conception on stage. They recognized that technique is not the main concern on the concert platform. Although the levels of expertise could explain such differences, one could argue that, even with such conditions, all these students demonstrate an interest in finding the means to explore effectively the communication of their ideas with the audience. This perspective places the social event as an important dimension to be explored in the next sessions: students seem to be interested in understanding their audience more.

Concerning the challenges identified in the 1st phase, students revealed several epistemological, intrapersonal and interpersonal difficulties that seem to constrain the nurture and the promotion of *DAO*. Such difficulties were described

as a consequence of the ‘right or wrong’ model of teaching and learning, which seems to be lived by most of these students. They recognized that this model of teaching does not allow them to justify opinions and decisions concerning music-making. In addition, some of them reported difficulty in articulating their personal identity with their *DAO*. Such difficulty was illustrated by the reported need to fit a defined model overvalued by a broad community. In some cases (e.g. Axel and Janis) this scenario seems clearly to constrain the achievement of *DAO*. Finally several reports during the 1st phase indicate an observable difficulty faced by students concerning the nurture of *DAO* as performers in music industries. The lack of knowledge of how such industries work and how to approach them seemed to be in the forefront of this challenge.

Although students recognize the need for more performance opportunities and systematic assistance concerning the functioning of music industries, the importance of one’s commitment to *DAO* was highly mentioned. This feature suggests the importance of following one’s beliefs instead of adopting external models just to fulfil others’ expectations of good practices in music-making (i.e. self-authorship). Some musicians also asserted that artistic integrity is a powerful means to overcome performance anxiety and catch the audience. However, the recognition and respect of one’s capacities and tastes were also described as important.

In summary, the 1st phase revealed that *DAO* pursued by student musicians are plural and closely related with conceptualizations, expectations and values nurtured through the environment and past experiences with music-making, as suggested in the theoretical framework proposed in Chapter 4. Despite this plurality most students face challenges to nurture their *DAO* professionally. Particularly, a lack of understanding of music industries was highlighted. Such challenges seemed to be shaped by the reduced perception of self-authorship in most of these participants.

7.3 2nd Phase: Exploring Desired Artistic Outcomes Collectively: Shared Perspectives on DAO

Based on the findings described above, the 2nd phase of AMPMP was prepared. The idea behind this phase was promoting a collaborative learning environment where students could learn from other experiences, particularly concerning the conceptualizations, challenges, achievements and nurturing of *DAO*. Moreover, this phase aimed to stimulate students to express their own ideas, justifying beliefs and choices, as suggested in the engaged learning environment proposed by Hodge et al. (2009).

Unlike its predecessor, the 2nd phase of AMPMP was unpacked as expositive seminars and workshops, where students could explore their artistic ideas in the light of the dimensions of *DAO* (i.e. personal conception, structure, narrative, performer behaviour and social event). Table 7.68 displays the agreed workshops and expositive seminars. The selection of these topics followed the results of the 1st phase, which were enriched by students' suggestions on possible issues to be discussed. The final schedule indicates a substantial concern with the social event of *DAO*, reinforcing students' needs to overcome interpersonal and intrapersonal challenges, which constrains a deep connection with an audience.

Table 7.70: AMPMP: Topics covered at the 2nd phase

Seminars	Workshops
Conceptualizing Music performance	Preparing to nurture <i>DAO</i> : Building a portfolio career
<i>DAO</i> : Understanding the concept	Preparing for expressing the <i>DAO</i> : Overcoming musculoskeletal training as an optimization practice
Understanding audiences: Current trends in Western art music canon	Preparing to express <i>DAO</i> : Strategies for effective and affective music communication (part I)
Connecting <i>DAO</i> and music industries I: Perspectives on the requested competences to achieve <i>DAO</i> in the music industries	Preparing to express <i>DAO</i> : Strategies for effective and affective music communication (part II)
Connecting <i>DAO</i> and music industries II: How can <i>DAO</i> be achieved in the music industries?	Reports of Experience: reflections on the attempts to achieve <i>DAO</i> in the music industries

During this phase, studying biographies of selected artistic models were widely explored as a means to enrich the discussions. Students and the mentor suggested examples of biographies in the sessions. Following the principles of engaged learning environments, where students and mentor share responsibilities, in the present phase of AMPMP two participants gave the second and the fourth workshops (i.e. David and Raul), since both have expertise in those topics. Moreover, a former higher education student who is developing several artistic projects outside academia facilitated the last session. The mentor facilitated all other sessions in the 2nd phase.

Data analysis revealed a set of themes which emerged through selected segments of the discussions during the sessions. Such themes are here presented as a thematic network with three main branches: conceptualizations of DAO, challenges and achievements. Figure 7.2 displays in detail such a thematic network. The themes here discussed represent a deep exploration of conceptualizations, challenges and achievements reported in the 1st phase⁸. The results presented in tables are enriched by descriptions of the scenario that surrounded the collective discussions.

⁸ Figure 7.1: Thematic Network – Individual Perspectives (1st phase)

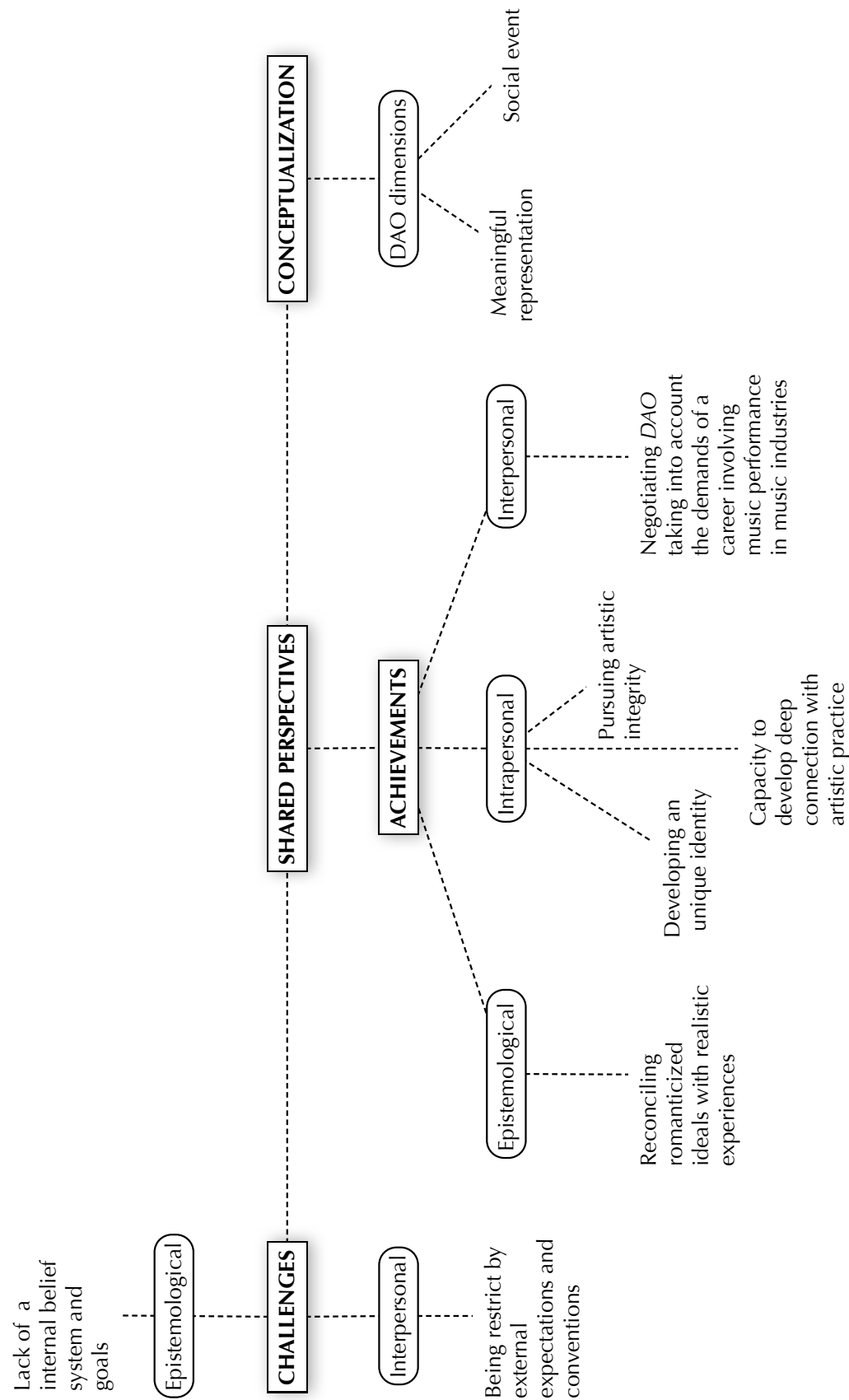


Figure 7.2: Thematic Network – Shared Perspectives (2nd phase)

7.3.1 Conceptualization

The conceptualization of *DAO* was discussed mainly in the first seminar. This conceptualization was identified through definitions proposed by students concerning what should be achieved through music-making. Following the perspectives on *DAO* presented in Chapter 4, data analysis revealed two main themes concerning the conceptualization of *DAO* discussed in the 2nd phase: *social event* and *meaningful representation*.

Concerning the first theme (i.e. social event), discussion revealed the existence of controversial concepts that shape *DAO*. Particularly, the performer's function in the social event was mentioned. Data analysis revealed that students differ concerning their opinions on the performer's function on stage. Axel firstly mentioned a perceived difference between 'musicians' and 'artists'. This dichotomy has deeply affected his artistic activity due to his interest in experimenting with different artistic approaches. Despite this, some participants do not recognize this dichotomy. They recognize 'musician' and 'artist' as closed concepts, as exemplified in Lucius's comments.

Table 7.71: Conceptualizations: Dimensions/Social Event

Session	Description
Conceptualizing music performance	This discussion emerged after an activity where musicians should reflect on what defines a good performer. They had a moment during the session to self-reflect on their answer to this question. After this, each participant shared the opinion with other colleagues. The following segment brings a short example of the discussion. This segment presents opinions of Axel (Ph.D. Student), Lucius (master student), David (master student) and Raul (Ph.D.).
<p>Segment</p> <p>Axel: I have thought about these matters. What is a musician? What is an artist? Is a musician an artist? Sometimes we establish such differences saying this guy is an artist, but that one is not; he is only a musician. I think in other artistic domains rather than music such a distinction doesn't happen.</p> <p>David: I think a musician is an artist.</p> <p>Lucius: It is a like a subdivision, you know? We are musicians but we can pick up things from other domains.</p> <p>David: I don't think so, because everything is art.</p> <p>Axel: I can't see this division in other artistic domains! Visual artists can be painters or sculptors, or they can even work with films. At the end they define themselves as artists. In music this distinction is very defined. If you are musician you should only play an instrument. My question is: what about those guys who are interested in connecting a passion for photograph with music-making. Are they musicians or artists?</p> <p>Lucius: They are musicians who are using other means (...) they aren't artists at all!</p> <p>Raul: Maybe so! I think this is closely related with the historical function attributed to musicians. Historically, musicians had to perform in situations where the music was something in the background. So I think such a distinction is a result of this conceptualization.</p>	

Following this line of thought, other dichotomies concerning the social event were identified in this discussion: artists versus entertainers. In fact, the recognition of performers as entertainers seemed to be quite controversial among these students. Axel suggested that performers should be committed to their beliefs and intentions. According to him, when such a commitment fails, art gives rise to entertainment. This opinion was strongly attacked by Janis, who considered Axel's comment prejudiced. She remembered the social function and purpose of music to justify that, regardless of the condition involved, a performer is always an entertainer. Apparently, a point of convergence between these opinions came

when Axel clarified his comment with the aim to emphasize the role of artistic integrity in music performance instead of depreciating the concept of entertainment.

Table 7.72: Conceptualizations: Dimensions/Social Event

Session	Description
Conceptualizing music performance	This discussion emerged after an activity where musicians should reflect on what defines a good performer. The following segment gives a short example of the discussion. This segment presents opinions of Axel (Ph.D. Student) and Janis (master student)
<p>Segment</p> <p>Axel: I think artists should define themselves by what they play. The audience interested should pay to attend the artist they like. This is the point. When this is reversed, art goes out and entertainment emerges.</p> <p>Janis: I don't understand the difference between the entertainer and artist.</p> <p>Mentor: Do you see some difference between them?</p> <p>Janis: No, I don't. I think people go to concerts to have fun, even when someone is following the score to understand what the musician is playing. In my personal point of view, musicians are entertainers after all.</p> <p>Axel: Keep calm, ok! I don't want to be misunderstood. I didn't say that an artist couldn't be an entertainer.</p> <p>Janis: Oh no! Maybe I didn't get what you said.</p> <p>Axel: This difference is not the point! I have played in bars and restaurants, so I have experience in different contexts. The point here is when you prejudice your interests. I believe that music is about communication. I want to communicate an idea. In my personal point of view, the problems start when you leave out what you believe just to please the audience.</p> <p>Janis: Ok</p> <p>Axel: The problem is when you are not following your intentions. Who says that the audience wouldn't like the music that you want to play? I am not depreciating the role of an entertainer. Looking at the history of art we can see that art is something that breaks the walls and sometimes leaves the people choked, while entertainment is something soft. There are so many pieces on Broadway that were looked at as artworks. However, such pieces are being currently recognized a source of entertainment.</p>	

Controversial views were also identified concerning the dimensions of *DAO* (i.e. the second theme found in data analysis). Particularly, discussion on the role of meaningful representation aroused the students' interest (i.e. the second theme

found in data analysis). On the one hand, some students believed that the development of a meaningful representation is not a *sine qua non* element in DAO, since some musicians strongly focused on the structure are able to achieve their own artistic aims. On the other hand, some students believe that thinking only about the structure without considering the meaningful representation seems not to make sense. These discussions highlighted that many teachers seem still to inculcate their own internal construction to students. Such discussion reinforces the idea that the pedagogical challenge here described could be a result of a common practice among musicians: to reproduce an interpretation assumed as the 'right view' of a given repertoire. In the end, students seem to agree that the role of meaningful representation is guiding the decisions concerning structure, which in turn allow the realisation of such an internal view.

Table 7.73: Conceptualizations: dimensions of *DAO*/Meaningful Representation

Session	Description
Preparing to express <i>DAO</i> : Optimizing strategies for effective and affective music communication (part I)	The mentor gave this workshop. The following discussion emerged after an exercise in which Andy performed a piece of music in front his colleagues with a given 'feeling' in mind. He did not provide details about the feeling, so that his colleagues should report what they felt after the performance. At the end, both views were confronted and Andy's achievements were discussed. The dichotomy between technique and meaningful representation were discussed as possible final aims in performance. The following segment brings a short example of the discussion. Such segment present opinions of Axel (Ph.D. Student), Raul (former Ph.D. student) and Hector (master student).
<p>Segment</p> <p>Axel: Even that guy who is not aware of what should be expressed could play very well. Everyone here knows that kind of musician who is a virtuoso; he is very technical and pragmatic on stage. This musician plays in such way that we forget subjectivity; it is a different message.</p> <p>Hector: Ok, but without subjectivity one would be a MIDI. Even a performer who is not concerned with a meaningful representation is concerned with playing a certain note in a given way. Such a performer couldn't think about this representation, but certainly he is doing some different from just technique. There is a concern to accentuate a given note or even a chord.</p> <p>Axel: Ok but what about a young musician? Subjectivity comes with time. We must assume that, as students, sometimes we look for a standardized interpretation on YouTube. It is difficult to find a young musician who combines interpretative maturity with technique.</p> <p>Raul: One should have a different way to approach things.</p> <p>Hector: Ok, but it doesn't mean one should approach things in separate way, like defined steps. The imagination pushes the technique. One will get a technical result because one is concerned with achieving a certain effect. So, it is important to have very clearly in mind what the desired outcome is, and to explore technique in order to achieve that outcome. In my opinion, technical practice without subjectivity doesn't make any sense.</p> <p>Andy: If technique is a personification of what one wants to achieve, then such achievement just comes through technique.</p> <p>Axel: Maybe technique is a tool to reach what one wants.</p>	

Table 7.74: Conceptualization: Dimensions/Meaningful representation

Session	Description
Preparing to express <i>DAO</i> : Optimizing strategies for effective and affective music communication (part I)	The following discussion emerged after an exercise where musicians watched two videos of master classes: Maxim Vengerov (violin) and Maria João Pires (piano). Both performers explored imagination in these master classes. Students were requested to give their opinion on the importance of developing a meaningful representation of the repertoire during performance planning. The following segment brings a short example of this discussion. These segments give the opinions of Axel (Ph.D. Student) and Hector (master student).
<p>Segment</p> <p>Axel: I would like to know how he (Maxim Vengerov) developed his imagination because the biggest challenge is to find ways to assist students in developing a meaningful representation of the repertoire.</p> <p>Mentor: Do you think he asked how students conceptualize their repertoire?</p> <p>Axel: I don't think so; I think he asks and the student does. This is a problem. Every teacher I know insists that students should develop their own interpretation, but how can they do this? How to find out strategies to achieve this aim?</p> <p>Mentor: You mean translate the meaningful representation into reality, right?</p> <p>Axel: Yes, I think this comes with maturity.</p> <p>Hector: I think performers develop this feature when they start to ask why the things were noted in such a way.</p> <p>Axel: yes, but sometimes it demands a lot of time until we gain courage to change the score. Most of the time we think as students who are concerned with finding the correct interpretation.</p> <p>David: I know a teacher who is very restrictive with this; he ask students just to play what is written in the score.</p> <p>Janis: Yes, it is a matter of respect. Moreover, if one is participating in a competition the main concern is to play exactly what is in the score, otherwise that performer would not be the winner.</p>	

7.3.2 Challenges

The collective discussions during the 2nd phase revealed epistemological and interpersonal challenges faced by higher education students to achieve *DAO*. Concerning the epistemological challenges, students recognized a lack of support in higher education, particularly concerning the promotion of *DAO* in music

industries. The following personal report given by Julia, an alumna who was invited to give a seminar on music industries, illustrates this lack. According to her, the development of some requirements for successfully navigating the professional market, such as the need for an internal belief system, was not explored when she was a student. Once Julia was not interested in a position in a higher education institution, she did not find the required support to assist her in the transitions between higher education and the professional environment.

Table 7.75: Challenges: Epistemological/Lack of an internal belief system and goals

Session	Description
Reports of experience: Reflections on the attempts to achieve <i>DAO</i> in music industries	Julia, invited alumna, gave this personal report. She talked about difficulties in the transition between higher education and music industries.
<p>Segment</p> <p>Julia: I identify myself with this book (Beyond Talent). I think the author described in a precise way the feeling that most higher education students have during the process of transition between higher education and the professional market. I use to say that I have 21 years of profession, but only five of career. It was only five years ago that I started to realize how a musical career works. When I left university I didn't have any information about the industries. I didn't have an artistic identity and I didn't know that I need one to successfully navigate in the music industries. I didn't have the tool to promote my artistic activity, so one could say I was completely blind. Since I was not interested in an academic position as many of my colleagues were, I got lost.</p>	

Other students also recognized the difficulties faced by Julia. According to them, the lack of information on self-production and practical activities where theoretical insights could be tested maximize this challenge. Baden suggested that this scenario is a result of generations of musicians who were not concerned with how to promote *DAO* in the music industries.

Table 7.76: Challenge: Epistemological/ Lack of an internal belief system and goals

Session	Description
Preparing to nurture <i>DAO</i> : Building a portfolio career	This discussion was motivated by the following question placed at the beginning of the workshop: how can musicians promote their <i>DAO</i> in the music industries? The following segment gives a short example of the discussion. These examples show the opinions of Axel (Ph.D. student), Baden (master) and Janis (master student).
<p>Segment</p> <p>Janis: I have lost a lot of opportunities because I didn't know how to produce myself.</p> <p>Baden: Yes! I don't think that any teacher talked about this with us.... I think it's because of this we are here now.</p> <p>Janis: We are not prepared for producing ourselves. I was enrolled in a course on music industries, but it was only theory. In the end, students are just prepared to play but they are not prepared to produce themselves.</p> <p>Baden: This is a problem that crosses generations! Our teachers were not stimulated to do this by themselves, so they can't help us.</p>	

As suggested in the theoretical framework (Chapter 4), some musicians seem to be restricted by external expectations and conventions. The interpersonal challenges discussed by students during the 2nd phase seem to be closely related to the relationship with an audience and colleagues.

In the following discussion, Lucius suggested that current social demands and tastes constrain the possibility of just sitting down for a while to listen to music critically. He suggested that sometimes the level of appreciation in a concert is measured by elements involved in a given performance other than the music itself. In the same line of thought, Andy recognized that that scenario is the result of an excessive concern with technical aspects (i.e. the structural dimension of *DAO*). This concern leads musicians to prioritize structural elements in their *DAO* when a performance is being conceptualized; this condition leads to a type of concert that requires a level of perception common for musicians, but not for the broad audience.

Table 7.77: Challenge: Interpersonal/Being restricted by external expectations and conventions

Session	Description
Understanding audiences: Current trends in Western art music canon	This discussion was motivated by students' reflections on the following question posed after an expositive talk on the decline of audiences in the Western art music canon: why is the audience declining? The following segment is a short example of the discussion. This segment describes opinions of Andy (undergraduate student), Lucius (master student) and Hector (master student)
<p>Segment</p> <p>Lucius: There is an issue that is not so explored: the audience is not intellectually prepared for attending concerts. Most people go to the concert without being prepared to listen what is being played. I agree that innovation is good, but at the end of the day we are limited by current social taste. Nowadays, people are not used to sit down in a chair to listen music. We can use several other media in a concert, but this doesn't mean that the audience will enjoy the music; maybe they liked the show as a whole, but not the music itself, you know?</p> <p>Andy: I think the problem starts when we invest so much effort to improve our technical skills. When this happens we forget the purpose of music. As musicians, we have developed a different level of perception.</p> <p>Hector: Moreover, we can't forget that a certain type of music requires live performance. I can't see one listening to a CD of contemporary music at home. This music depends on performance.</p> <p>Andy: Ok, but even this music requires a different perception to be appreciated. This perception is common for many musicians, but not for the audience as a whole.</p>	

On the other hand, some participants suggest that, despite the recognition that general audiences do not understand the music performed in concert halls, the audience should not be underestimated. This topic emerged through Lucius's reflection. He asserted that preconceived views of the potential of a given repertoire limit performers in achieving their artistic aims. In the same line of thought, students agreed with the opinion asserted by Raul: in some circumstances music performance is prepared for pleasing other musicians' taste instead of considering the whole social potential of an artistic event. This view finds a consensus of agreement between the students involved in this discussion: sometimes musicians adopt an extremist position that underestimates the broad audience and overestimates the specialized audience. Raul asserted that a

dialogue between both views should be encouraged in order to promote deeper understanding on this issue.

Table 7.78: Challenges: Interpersonal /Being restricted by external expectations and conventions

Session	Description
DAO: Understanding the concept	This discussion emerged after an expositive talk on the DAO. Musicians were encouraged to reflect on the dimensions behind this phenomenon. The following segment is a short example of the discussion. This segment describes opinions of Raul (Ph.D.), David (master student) and Lucius (master student).
<p>Segment</p> <p>Lucius: I think we underestimate the audience. We go on stage thinking that the audience wouldn't like a Sarabanda because is quite slow.</p> <p>David: Yes, you are right! I feel this fear.</p> <p>Lucius: Do you know what I mean? I go to the stage very concerned about playing a piece that I find wonderful, but everyone else says doesn't work. My question is: who defines this?</p> <p>Raul: Sometimes I have this feeling when I am playing my own music! Maybe the audience would find this very slow.</p> <p>Lucius: Sometimes we underestimate the general audience, but at same time we overestimate opinions from other musicians.</p> <p>Raul: I think there is also a certain kind of extremism. People who are only concerned with the business are interested in playing something just to please the audience. On the other hand, some classical musicians make their concerts so ritualistic that the social event is very massive. In such concerts audience could be unmoved for more than one hour just listening while the musician is performing. The audience is not able to discover who the composer is and sometimes not even what piece of music is being performed. There is a need for more dialogue between such extreme positions. One should learn from the other.</p>	

Table 7.79: Challenges: Interpersonal/Being restricted by external expectations and conventions

Session	Description
DAO: Understanding the concept	This discussion emerged after an expositive talk on <i>DAO</i> . Musicians were encouraged to reflect on the dimensions of this phenomenon. The following segment gives a short example of the discussion. This segment shows the opinions of Raul (Ph.D.), David (master student), Lucius (master student) and Baden (master)
<p>Segment</p> <p>Raul: I came here to attend Andy's concert and I realized that musicians were the main audience. I think guitarists made up 90% of the audience, to be honest; people who are specialists in that instrument. Evaluations would be based only on technique. If there were one musician in an audience of 100 people, we would play for this musician instead for the other 99 people. I strongly believe that this concept should be rethought. There are a lot of musicians who are not concerned with technique and these musicians are also able to develop professional work in the industries.</p> <p>Lucius: I totally agree with you! Musicians like us, with an academic background, are really prepared to face only a given type of audience. It seems we are just playing for our colleagues; guitarists are playing to other guitarists and so on. We need an environment that allows us to develop social and communicative skills.</p> <p>David: Ok, but we are talking about a concert of music for the classical guitar, which is an instrument that 90 % of audience don't listen to. Most people who don't play guitar are not interested in this instrument; at least, in classical guitar concerts the audience would always be guitarists.</p>	

7.3.3 Achievements

The collective discussions during the 2nd phase revealed several elements that can contribute to the achievement of *DAO* in the music industries. Like the last themes, such elements were divided into three main sub-themes: epistemological, intrapersonal and interpersonal. The achievements here presented were identified through suggestions given by students as to how *DAO* could be achieved.

Concerning the first theme (i.e. epistemological), students recognized the importance of reconciling romanticized ideals with realistic experiences in which possible selves can be explored when conceptualizing an artistic proposal. This aspect seemed to be related to the definition of a repertoire where the performer's psychophysiological skills are taken into account. Apparently, students assumed the need to relativize mistakes on stage in order to allow improvisation in their

performance practice. The means to achieve such freedom seems to be balancing technical and interpretative demands. Raul suggested that this aspect is closely related to the narrative created around the concert.

Table 7.80: Achievements: Epistemological/Reconciling romanticized ideals with realistic experiences

Session	Description
DAO: Understanding the concept	After expositive talks concerning the dimensions of DAO, musicians were encouraged to speak about which dimension would be their weak point. The following segment is a short example of this discussion. This segment contains the opinions of Lucius (master student) and Raul (Ph.D.).
<p>Segment</p> <p>Lucius: I would like to feel more comfortable on stage. I like the improvisatory approach adopted by popular musicians. I miss this in classical music concerts. This is nothing to do with going on stage to improvise on a piece by Bach...I don't have enough knowledge to do this. I am talking about being free to make mistakes and let them go.</p> <p>Mentor: That is an interesting point; there is a person here with an enormous background on improvisation. Raul, what could you say about this?</p> <p>Raul: I think this is closely related to the narrative. When a repertoire is being defined, we should balance technical and interpretative demands. This is part of the narrative because it is related to the organization of the program. If one is interested in a concert where 'fun' is a key point, then all other aspects should be defined according to this. The key point is building on a narrative around such a conception. On the other hand, if one is interested in incorporating scenic elements, then the repertoire should not be so technically difficult, otherwise the performer would not be free to explore the scenic elements on stage.</p>	

In the same line of thought, student musicians recognize that information provided by the score and musicological sources are contextual, so that musicians should approach such sources critically. In this sense, Axel proposes that performers should innovate and find new artistic approaches for the repertoire, even with canonical pieces. This attitude, which was recognized as intuitive and natural, could also be explored in other elements on stage (e.g. such as using microphones to amplify the sound). Axel suggests that musicians should not forget that they are contemporary human beings so that the platonic ideal of reaching an authentic historical interpretation should be rejected.

Table 7.81: Achievements: Epistemological/ Reconciling romanticized ideals with realistic experiences

Session	Description
Understanding audiences: Current trends in Western art music canon	After an expositive talk concerning the decline of the audience in the Western art music canon, students start a discussion looking for an understanding of the reasons behind such scenario. One of the reasons discussed was the recognized need to respect the composer's intentions. The following segment shows a short example of the discussion. This segment presents the opinions of Axel (Ph.D. student), Andy (undergraduate student) and Lucius (master student).
<p>Segment</p> <p>Lucius: Everything is so relative in music interpretation, so following the music score is not the key point.</p> <p>Axel: Yeah! I was thinking about this! I used to be a quite 'purist,' you know? I used to think that the music should be played this way because of the composer's intentions. Sometimes it's important to approach a canonical repertoire reflecting on what this repertoire would sound like nowadays. It is a matter of translating this repertoire for our reality. I know that this idea is not easy to put into practice, but this could be a way to express our creativity, even in those pieces where the composer wrote everything. I believe that this attitude could attract an audience. Moreover, it is a way to update our performance! We can play early music, but why not reconstruct it? Even those guys who are interested in playing romantic music in a given way following historical rules would never be able to achieve this. We can't forget that we are contemporary human beings! It is not a matter of 'killing' a musical piece, but of experimenting with new approaches to playing the repertoire.</p> <p>Andy: Using microphones for example.</p> <p>Axel: Yes! I think this attitude does not put us in an extremist position! We are just trying to find a means to express what we want.</p>	

Concerning the second theme identified through data analysis (i.e. intrapersonal), discussions revealed the following elements: (i) developing an artistic identity, (ii) capacity to develop a deep connection with artistic practice and (iii) pursuing artistic integrity. The first element concerns the ability to develop an internal capacity to follow the inner voice instead of being suppressed by the existing discourse from the nineteenth century. Students suggested that in competitive environments the only way to achieve *DAO* is to find a distinguishing feature. Apparently this view seems to shock with perceptions of the importance of keeping to established conventions on performance. In the following discussion, Janis seems not to be convinced about the need to develop such a feature,

suggesting that sometimes the performer can navigate successfully in the industries without being concerned with innovation. Axel brought to light a point which seems to be a middle way between the two positions. He suggested that musicians should be able to recognize why someone would contract them or even invest in their artistry.

Table 7.82: Achievements: Intrapersonal/Developing a unique identity

Session	Description
Preparing to Nurture <i>DAO</i> : Building a portfolio career	This discussion was motivated by the following question posed after an expositive talk on recognized skills required to navigate successfully in the music industries: how can musicians promote their <i>DAO</i> in the music industries? The following segment is a short example of the discussion. This segment shows the opinions of Axel (Ph.D.), Baden (master) and Janis (master student).
<p>Segment</p> <p>Baden: We should be able to identify what needs to be improved. We need to innovate in some way, so we can't insist on doing something that everyone else is doing.</p> <p>Janis: Ok, but we should be careful with this. I mean we can't blame tradition. Sometimes people talk as if everything based on tradition wasn't good.</p> <p>Baden: I don't think so. I am not sure you are right.</p> <p>Janis: If we blame tradition, the orchestra would be finished.</p> <p>Baden: I am trying to say we need a personal mark, you know? Mainly when one is starting a new project. If I am interested in making a string quartet, then I need to find out what makes my quartet different. There are a lot of outstanding string quartets around the world, so why would someone be interested in my quartet? One way to achieve this is find out new repertoire.</p> <p>Axel: Yeah! I agree with you. As performers we don't have a regular job, so we need to discover our job. In order to create it, we must be original in looking for something that makes us special. Recently, I started to think about what makes me special. Why should one attend my concerts? What could I bring to an audience?</p>	

The following report given by Julia (i.e. a former higher education student who was invited to give a workshop on the music industries) illustrates the idea proposed by Axel. According to her, such identity emerges when one masters technical and interpretative skills.

Table 7.83: Achievements: Intrapersonal/Developing a unique identity

Session	Description
Reports of Experience: Reflections on the attempts to achieve <i>DAO</i> in music industries	This personal reflection was reported by Julia, a former higher education student who was invited to talk about her professional experience involving music performance in a workshop promoted at the AMPMP.
Report Julia: How would you define yourself as an artist? That was the first question a musical producer who was interested in my work asked me. From my personal point of view the definition of an artistic identity is very important. Such identity emerges when you have mastered the procedural aspects involved in performance, when you know what to offer to the industries.	

The second intrapersonal element (i.e. capacity to develop a deep connection with artistic practice) was emphasized strongly during the sessions. These musicians seem to place a high value on this feature. Raul suggested a specific expression that illustrated this feature: ‘impressiveness’. According to the participants, this feature should be practised and stimulated. All of them recognized that performers must feel what is being conveyed in order to arouse this feeling in the audience. During the sessions this element was constantly referred to as an important condition for achieving *DAO*. The first example listed below illustrates an attempt to stimulate ‘impressiveness’.

Table 7.84: Achievements: Intrapersonal/Capacity to develop deep connection with artistic practice

Session	Description
Preparing to express <i>DAO</i> : Strategies for effective and affective music communication (part II)	Raul gave this workshop. He proposed an exercise followed by a group discussion on how the performer could achieve their <i>DAO</i> at the stage. Based on techniques from drama, the exercise proposed by Raul consisted of asking a student to play a piece without the instrument, just thinking about what should be conveyed. The volunteer for this exercise was Hector. The following segment is a short example of the discussion. This segment shows the opinions of Raul (Ph.D.), Janis (master student), Hector (master student) and the mentor.
<p>Segment</p> <p>Raul: I will ask you (Hector) to play a piece of music from your repertoire thinking about the ideal sound. So please imagine you are playing perfectly. We are not concerned with technique. We are looking beyond. You should play the music without the instrument, thinking about what you want to convey. Let's try to reflect on possibilities we have never thought of, ok?</p> <p>(Exercise)</p> <p>Raul: So what did you feel?</p> <p>Hector: I was thinking about the matters we were talking about here at AMPMP. I was wondering how I could make my message clear to the audience, so I wrote a kind of libretto to guide me in this process. I am also thinking about how my next artistic proposal should be; I don't have a repertoire defined. I am just concerned to develop a desired outcome to guide me on what I want to convey.</p> <p>Raul: So, you created a narrative, did you?</p> <p>Hector: It's a libretto, like an opera.</p> <p>Raul: Ok, and where were your thoughts during this last performance (the exercise)?</p> <p>Hector: Well, I couldn't use my hands because I was playing. At the same time I couldn't force some facial expression and I can't restrict what I am feeling. Therefore, I tried to think about my own narrative (Hector describes his narrative).</p> <p>Mentor: I can't say I picked up all the things you said, but I understood many elements when I looked at your eyes and your gestures. Moreover, your breathing helped me to understand some of these matters you are talking about.</p> <p>Hector: It's difficult. I think you have to prepare for this as you prepare for the musical instrument.</p> <p>Raul: Ok. Now let's move on and talk about the character you created in your narrative. You said that the character was a soldier who died in the war. Did you see him?</p> <p>Mentor: Maybe you were he, weren't you?</p> <p>Hector: No, I think it was an imaginary character.</p> <p>Raul: Ok, but where was he?</p>	

Hector: Ah! ok, now I've got what you are saying. I was he.

Raul: Did you feel what you wanted to express to the audience?

Hector: I got confused somewhere, so I kept concentrating on his death (the character).

Raul: Did you feel his death?

Hector: Not so much.

Raul: So, what do you think you can do next time in order to feel his death?

Hector: Maybe I could maximize the feeling in some way

Raul: That is a key word: feeling. How can we maximize the feeling?

Mentor: Maybe one can bring to mind some past experience associated with the intended feeling. I have personal experience of this. Some time ago, I was studying a funeral march composed by Fernando Sor, which was written as a memorial to a lady who lived in XIXth century. This piece starts with an ostinato that leads me to imagine the funeral of such lady. One day I was playing this piece to my wife who was trying to give some suggestions concerning the interpretation of this piece. I remember that it was difficult to incorporate such suggestions, so I decided to think about a personal experience involving a funeral, instead of thinking about a funeral that didn't make sense for me. I started to think about the funeral of my uncle who died very young. The images of my grandmother crying came to my mind as well as the image of the coffin being carried. I remember that I played all of the piece with this image in mind so that at the end I was almost crying. My wife became scared and she said that my performance was completely different. She said that I was able to incorporate all the issues that we were talking about. To a certain extent the image I have pursued brought a very deep sadness concerning death. The image I have evoked allowed me to live that feeling in such a way that I couldn't have achieved if I had thought about the funeral of a person that I didn't know.

Raul: You couldn't bring a better example of what I am trying to say. This is what Stanislavsky calls artistic truth. Based on what you have said, my questions are: why is it important to reflect on this? What would we like to reach with our performance?

Hector: I think the answer is to evoke in the audience the feeling you are trying to convey.

Mentor: I would say I want to express myself.

Janis: Yeah!

Mentor: I mean all the internal constructions that I have created, my experiences and so on.

Raul: Do you think this is something that every musician thinks about?

Mentor: Maybe not. I know some people who don't think in such a way, but I can say I am deeply touched by a performer who is able to do it.

Hector: Ok, but music is something with different facets. Do you want to express a particular point from your life, or your entire life?

Mentor: I want to express what I felt at a given moment in my life. The feeling that I had when my uncle died, for example; the fear of little child who didn't know death and had to face this. If I could express what I felt at that moment, I would be very satisfied.

Raul: Stanislavsky suggested the stimulation of affective intentions in order to awaken such feelings. He uses the expression 'artistic truth' or something that we really believe,

but how can we do it? Do you think that it is just need to think about the feeling?

Janis: No, this is not enough.

Hector: Yes, because this is not only in the mind, right?

Raul: For sure! We need to feel what we are trying to achieve.

Table 7.85: Achievements: Intrapersonal/Capacity to develop deep connection with artistic practice

Session	Description
Conceptualizing music performance	This discussion emerged when musicians were reflecting on how a performer could catch the audience. The following segment is a short example of the discussion. This segment contains the opinions of Raul (Ph.D.), David (master student), Lucius (master student) and Hector (master student).
<p>Segments</p> <p>Raul: I would sum It up in one word: impressiveness. I think we spend a lot of time thinking about what we want to express. We forget that we must feel what we want to convey.</p> <p>Lucius: That is true!</p> <p>David: I am constantly saying this to my students; it is difficult to teach how to feel.</p> <p>Lucius: Impressiveness, that is a very interesting concept. Could you recommend something to read?</p> <p>Raul: I am not sure this is an academic concept, so I can't recommend books about this. This is something that emerged through conversations with other colleagues.</p> <p>Hector: But that is a good point. Sometimes we think we are conveying a message, but in the end we are not achieving this.</p> <p>Lucius: For sure! Sometimes we don't have anything to convey, just good moments and that's all.</p>	

In the same line of thought, the need to pursue artistic integrity was emphasized during the discussions (i.e. the third intrapersonal element). The following example illustrates this idea. In a workshop on affective communication in music performance, Raul reported on his efforts to find a concept that harmonized with his past experience and with his background. Janis valued this concern suggesting that some performers are not 'honest' with the audience; this aspect seems to constrain the communication between both parties.

Table 7.86: Achievements: Intrapersonal/Pursuing artistic integrity

Session	Description
Preparing to express <i>DAO</i> : Strategies for effective and affective music communication (Part II)	The following discussion emerged in a workshop offered by Raul at AMPMP. He described his efforts in finding an artistic concept that harmonized with his past experiences, artistic values and with his perceptions of self. The following segment is a short example of the discussion. This segment gives the opinions of Raul (Ph.D.) and Janis (master student).
<p>Segment</p> <p>Raul: This was a challenge for me (defining a character). I worked with a guy who used to say 'you should develop a character,' but I was interested in being myself.</p> <p>Janis: That is a problem with singers. I feel they are not honest. I can't be convinced by their performances.</p> <p>Raul: Yes! That was my concern. I would like to develop a concept that harmonized with my experiences and beliefs. I didn't want to be a fake.</p>	

Concerning the interpersonal elements that can facilitate achieving *DAO* (i.e. the third theme), students recognized the importance of negotiating *DAO* taking into account the demands of a career involving music performance in music industries, as highlighted in Chapter 4 of the theoretical framework. Musicians recognized the importance of developing a social network capability, disciplinary agility and Integrating the same skills expected of any person who chooses to set up a small business. The following dialogues illustrate why students believe that developing social network capabilities and multidisciplinary agility are important. They recognize the difficulty in finding a producer with expertise in the Western art music, so that musicians must sometimes produce themselves. According to some students, self-production can be achieved with the assistance of professionals from other fields. This connection requires musicians to learn how to discuss with such professionals. Apparently, self-production seems to scare some of them who believe that in order to develop such skills practice will be neglected.

Table 7.87: Achievements: Interpersonal/Negotiating *DAO* taking into account the demands of a career involving music performance in music industries

Session	Description
Preparing to nurture <i>DAO</i> : Building a portfolio career	This discussion was motivated by the following question posed at the beginning of the workshop: how can musicians promote their <i>DAO</i> in the music industries? The following segment is a short example of the discussion. This segment shows the opinions of Axel (Ph.D. student) and Janis (master student).
<p>Segment</p> <p>Axel: I think there is a lack of connection between musicians and producers. I don't believe musicians should sell their work. On the other hand I don't think this is wrong. I have produced myself, as have many other musicians that I know. Musicians schedule gigs and develop a personal website, taking their own pictures. However, I think there is a consolidated market composed of professionals who are studying all these things and they are prepared to help us in what we want. One should be able to establish connections with such professionals. The world is very specialized, so one cannot do everything by oneself. If I had someone to schedule my gigs I would be grateful. Unfortunately I don't have such a facility so I have to do everything by myself.</p> <p>Janis: I agree with you, but I think there is a lack of professionals specialized in classical music. Most producers that I know aren't able to work with classical musicians.</p>	

Table 7.88: Achievements: Interpersonal/Negotiating *DAO* taking into account the demands of a career involving music performance in music industries

Session	Description
Preparing to nurture <i>DAO</i> : Building a portfolio career	This discussion was motivated by the following question: how can musicians promote their artistic desired outcome in the music industries. The following segment gives a short example of the discussion. This segment shows the opinions of Axel (Ph.D. student), Baden (master) and Janis (master student)
<p>Segment</p> <p>Janis: One should be multifunctional. It is important to develop a lot of skills. The big deal is: how can I find time to practise?</p> <p>Axel: I agree with you. Sometimes we have to do so many things that we can't find time to practise. However, we mustn't forget that the solution is not waiting for someone who does all these things for us. We should be able to produce ourselves; but we need help with this. Therefore, I would say the most important skill is finding the right people to help us.</p> <p>Baden: Yeah. Networking.</p> <p>Janis: I agree with you, Axel. We need someone to help us. Even I have lost a lot of opportunities because I didn't know how to produce myself.</p>	

Moreover, the role of entrepreneurship (i.e. integrating the skills expected of any person who chooses to set up a small business) was discussed during the sessions. Apparently, developing durable projects can facilitate the maturity of *DAO* and consequently its achievement in music industries. This ability seems to involve the recognition of the artistic proposal as a small business that could transcend the idea of a one single concert.

Table 7.89: Achievements: Interpersonal/ Negotiating *DAO* taking into account the demands of a career involving music performance in music industries

Session	Description
Workshop: Performance portfolio	This discussion emerged after an exercise proposed by the mentor. Students were asked to bring some examples of musicians whose artistic proposal is a source of inspiration for them. The segment describes opinions of Axel (Ph.D. student).
<p>Segment</p> <p>Axel: It was not easy to find an example, so I have spent some time doing this. The example I brought is not only a performer; he is also a composer. He has been involved in several concerts and this aspect caught my attention. His name is Gabriel Prokofiev. He is currently organizing concerts called 'non-classical.' Basically this is a type of concert where one can be sitting or walking while the concert is taking place. The audience can talk and drink as if they were in a pub. At the end of the concert people can talk about the experience they had attending the event. In this concert people spend almost 3 or 4 hours at the venue. Moreover, Gabriel is also a DJ. He realized that the sound played in the venue where such performances take place should be suitable for the concert, so he decided to work as the DJ of the 'non-classical' concert. Nowadays, he is being requested to work as a DJ in other similar events. Taking into account that he is not a well-known composer, he decided to use this opportunity to advertise his own music on occasions where he works as a DJ. Gabriel also created an independent record label with the aim to connect classical musicians with rock producers.</p>	

Musicians also recognize the importance of negotiating their artistic aims taking into account the place where the performance is carried out. Despite this, the following dialogue suggests this view is not totally shared by all musicians. Apparently, the idea of negotiating *DAO* according the environmental condition is viewed by some students as a means of constraining artistic integrity. However, even the students who follow this idea recognize the importance of being flexible concerning the *DAO* pursued.

Table 7.90: Achievements: Interpersonal/Negotiating *DAO* taking into account the demands of a career involving music performance in music industries

Session	Description
Conceptualizing music performance	This discussion emerged when musicians were discussing what defines a good performance. After a personal reflection about this issue, they shared their opinions with each other. The following segment is a short example of the discussion. This segment shows the opinions of Axel (Ph.D. student), David (master student) and Lucius (master student).
Segment <p>Axel: I don't care so much about the place where I perform; I mean my playing is not conditional on the place where the concert is carried out. If I would play in a nursing home, my preparation would be the same.</p> <p>David: I disagree; I change the repertoire according to the circumstances.</p> <p>Lucius: I would change too.</p> <p>Axel: Yeah...you are right. If I said that I don't change anything, I would be very radical. I care about the audience, but I don't think that I couldn't play a piece of music because of them.</p> <p>Lucius: Yeah, but sometimes we can have a crazy idea, you know?</p> <p>Axel: For sure! To a certain extent, we should be flexible. I just think that doesn't make much sense to define the repertoire taking into account only the place where we perform. We should play what identifies us.</p>	

The next interpersonal aspect highlighted as a means to promote *DAO* in the music industries was connecting audience and musicians. Some higher education students suggest the importance of innovating their artistic proposal in order to catch the audience. As mentioned before, the conventions around music-making has been recognized as contextual by the students so that following preconceived rules just to please composers' intentions and traditions can move the audience away from the concert hall. However, this point of view seems to be quite controversial among students. The following discussion illustrates that such a point seems to jar with perceptions of artistic integrity. The arguments asserted by Lucius pointed to the need to preserve an existing 'elite' who are interested in such preconceived rules. This dialogue also revealed the perceptions that the audience should be 'educated' in order to attend certain types of concerts. Regardless of the views adopted, students seem to recognize the importance of

establishing a deeper connection with the audience in order to successfully navigate in music industries.

Table 7.91: Achievements: Interpersonal/ Negotiating *DAO* taking into account the demands of a career involving music performance in music industries

Session	Description
III Understanding audiences	After an expositive talk concerning the decline of the audience in the Western art music canon, students start a discussion concerning this topic. The following segment is a short example of the discussion. This segment contains the opinions of Axel (Ph.D. student) and Lucius (master student).
<p>Dialogue</p> <p>Axel: Even the concept of historically informed performance is very controversial! There is no such thing! All of us know this! I think this historical attitude sometimes disappoint the audience. History can be very attractive for musicians who are interested to know the repertoire that was played in a given historical period. What I am proposing here is that we should think in another way. Should we adapt music for lute written by John Dowland to a folk guitar? I believe that just using other instruments would attract an audience. Maybe John Dowland would find this nice! He didn't have access to an instrument like an electric guitar.</p> <p>Lucius: Do you think that an audience would find this nice? They are used to the original! Why wouldn't they like the original version?</p> <p>Axel: Maybe so! But this is matter of taste and we can't predict it.</p> <p>Lucius: Maybe the audience is not prepared to listen to such a change.</p> <p>Axel: Ok, but we can't predict it.</p> <p>Lucius: I am concerned with the elite, you know? The musical elite is reducing and I believe that the elite should expand. We should not change our artistic conception just to please the audience. We should expand the elite and this can only be achieved through the audience's education.</p> <p>Axel: I am not sure. As artists we should rethink the concert format. On the one hand we can see this data that the audience is reducing in Western art concerts. On the other hand we have more people studying music than ever. This means that the concurrence is increasing! We mustn't forget that as performers we don't have a regular job. Have you ever thought about this? We should create our job! In order to achieve this, we should know what distinguishes us. If I start doing what everyone else does, why should anyone contract me? As classical musicians, we should learn more from pop musicians, mainly concerning the relationship established with the audience. Even silly things like talking to the audience could result from this. We should break the existing walls between audience and musicians.</p>	

7.3.4. Summary

The 2nd phase of AMPMP was conceptualized as an environment where higher education students could reflect on *DAO* collectively through critical discussion fed by workshops and seminars on different topics identified during the 1st phase. The experience brought by invited alumni as well as by the students who facilitated the workshops contributed to the enrichment of the insights debated. The variety of topics discussed during the 2nd phase allowed the exploration of several points considered in the 1st phase, such as artistic integrity, the music industries and communication with an audience. Students exercised the capacity to justify their ideas in front of other participants. As a result, their insights enriched the understanding of *DAO* (i.e. conceptualization, challenges and achievement).

During the 2nd phase some dichotomies and common values emerged through the discussions concerning the conceptualization of *DAO*. The first emergent aspect suggests the function of a performer as a controversial theme among these musicians. Contrasting views that establish differences between musicians and artists, performer and entertainers could be a potential factor that shape students' *DAO*. Such views can also be indicative of a divergence between opinions based on existing models of performance teaching founded on concepts from the nineteenth century (i.e. the Paris Conservatoire's heritage described in Part I) and creativity-driven discourses. Moreover, the apparent disagreement concerning the role of meaningful representation in *DAO* highlighted that pursuing outstanding levels of technical control could not be a consensus among students. Interpretative rigour, suggested as a value for some of these musicians, seems to be closer to the capacity to justify decisions than technical control of musical parameters. In the same line of thought, most participants emphasized the search for naturalness in music-making, reinforcing the idea proposed by the definition of *DAO* that musicians aim to overcome technical and interpretative skills on stage (i.e. performer's behaviour).

Concerning the challenges faced by students to achieve *DAO* professionally, the discussions highlighted that a lack of an internal belief system and goals can constrain students' achievements. Most students agreed that such

uniform beliefs resulted from a lack of systematic support in higher education. On the other hand, concerns about external opinions from other colleagues and the apparent disinterest by the audience seem also to constrain *DAO*. The discussions brought to light the fact that higher education students sometimes aim their concerts at specialized audiences interested in technical evaluations of performance. This aspect was a reason pinpointed by students for the difficulties in establishing a relationship with a broad audience, mainly in Western art music concerts.

The 2nd phase confirmed several perceptions suggested in the theoretical framework (Chapter 4) on possible aspects that can lead students to successfully achieve their *DAO* in the music industries. In this sense, three key words seem to summarize all such aspects: (i) intrapersonal; (ii) epistemological and (iii) interpersonal. Concerning the first aspect, the need to find an artistic identity based on a personal mark and the importance of feeling what is being conveyed to the audience illustrates the position of the *self* in the achievement of *DAO*. This intrapersonal aspect seems to be highly important for innovation in artistic practices; other highlighted aspect concerning the achievement of *DAO* (i.e. epistemological). This innovation can cover everything from the adopted approaches to the repertoire to the concert format and the relationship with the audience. The interpersonal aspect highlighted in this phase (i.e. negotiating *DAO* taking into account the demands of a career involving music performance in music industries) was emphasized as a key element for all musicians who want to navigate successfully in the music industries. Even when students recognize that collaboration and networking with professionals from different areas is of paramount importance, most of them suggested that a young performer should be able to conceptualize and produce their own proposal.

In summary, the discussions analysed here confirmed the perspectives suggested in the theoretical framework (Chapter 4) concerning the conceptualization, challenges and achievement of *DAO*. However, these same discussions revealed that such internal conceptualization in higher education seems to be shaped by contrasting discourses based on the need for innovation and respect for the existing conventions.

7.4. Summary of the Chapter

This chapter presented students' perspectives on the conceptualization, challenges and achievements of *DAO*. Data presented here were collected during the 1st and 2nd phases of AMPMP. Thus, the perspectives discussed were acceded through individual conversations (individual perspectives) and collective discussions (shared perspectives). Data collected through individual conversations concern the *DAO* pursued by each student. The collective discussions were focused on transversal aspects as well as dichotomies regarding this internal conception, based on the themes that emerged during the individual sections. Generally, most aspects described in Chapter 4 (i.e. theoretical framework) echoed throughout the present chapter. Such aspects concern the conceptualization, challenges and achievements of *DAO*.

Concerning conceptualization, this chapter revealed an emphasis on two particular dimensions of *DAO*: the social event and performer behaviour. Although the participating musicians revealed multifaceted music-making and a great passion for music shaped by varied professional expectations, the two dimensions mentioned were founded on descriptions from most musicians who engaged in AMPMP, regardless of the level of expertise and the instrument.

Moreover, this chapter also revealed that most participating musicians face challenges to articulate *DAO* with professional expectations, past experiences and tastes. The results presented here suggest that students aim their artistic activity towards audiences of other musicians. This particular result seems to indicate that for some of these participating musicians the search for *DAO* goes in an opposite direction from artistic integrity, which has been highlighted in the previous chapters. This scenario indicates that a lack of self-authorship may be recognized in these participating musicians, which consequently keeps most of them naïve concerning the music industries. On the other hand, the achievement of *DAO* was positively associated with such factors as negotiating *DAO* taking into account the demands of a career involving music performance in music industries, reconciling romanticized ideals with realistic experiences and artistic integrity, even when such features seem to be only idealized for some students.

CHAPTER 8: ACTION - ATTEMPTS TO PROMOTE, CHALLENGES AND ACHIEVEMENTS

8.1 Introduction

This chapter describes the attempts to promote students' *DAO* at AMPMP through public performances. In this sense, all participants who took part in the individual and collective sessions were invited to present an artistic proposal in such performances which exemplified their perspectives concerning *DAO*. In order to define this proposal, conceptualizations of performance, past experiences in music performance and artistic influences were taken into account. During the performances, the challenges faced by students to achieve *DAO*, as well as their achievements, were explored. Moreover, changes in students' proposals were also considered.

8.2 AMPMP: Experimental and Final Performances

A total of four performances were carried out. The first two performances were organized at the end of each phase (i.e. Experimental Performances) while the other two were organized outside university in different venues (i.e. Final Performances). Such numbers were defined taking into account participants' availability to participate in the activities proposed in the program. In each performance, participants were distributed according to their readiness. Table 8.1 shows the details concerning dates and venues of each performance. Such details were decided collaboratively with students.

Table 8.1: AMPMP – Performances Proposed

AMPMP - Proposed Performance	Location	Date
Experimental performance I	DECA	13, 15, 21, 23 – March/2014
Experimental performance II	DECA/ Escola Superior de Saúde	22, 23, 24 – July/2014
Final Performance I	Museu de Arte Nova	10, 11, 17, 18 – January/2015
Final Performance II	Museu de Aveiro	21, 14, 15 – March/2015

In these performances the mentor helped the students to conceptualize and advertise their concerts. Such advertisement used mainly social networks. Students provided pictures and releases that facilitated this process, which also counted with the assistance of a designer. At the end of each performance, students met with the audience, who sometimes provided feedback regarding their perceptions of each concert. Students were free to stop at any time or to present more performances than the expected.

8.3 Artistic Proposals

The criteria for defining the artistic proposal took into account students' perceptions of *DAO*, which were discussed during the sessions. Moreover, each student was encouraged to reflect on their strongest artistic points as well as their expectations of music-making before proposing such a proposal. Despite this, students were free to experiment with new artistic approaches and even new instruments if they wanted. The key point behind the artistic proposals was to encourage students to put into practice their ideas concerning *DAO* so that possible changes were also allowed during the program. Figure 8.1 illustrates the themes identified through data analysis. This thematic network is based on three main themes: dimension, challenges and achievements. Since each student was

observed individually, the narrative was created following the structure used to describe the individual perspectives on *DAO* in the last chapter.

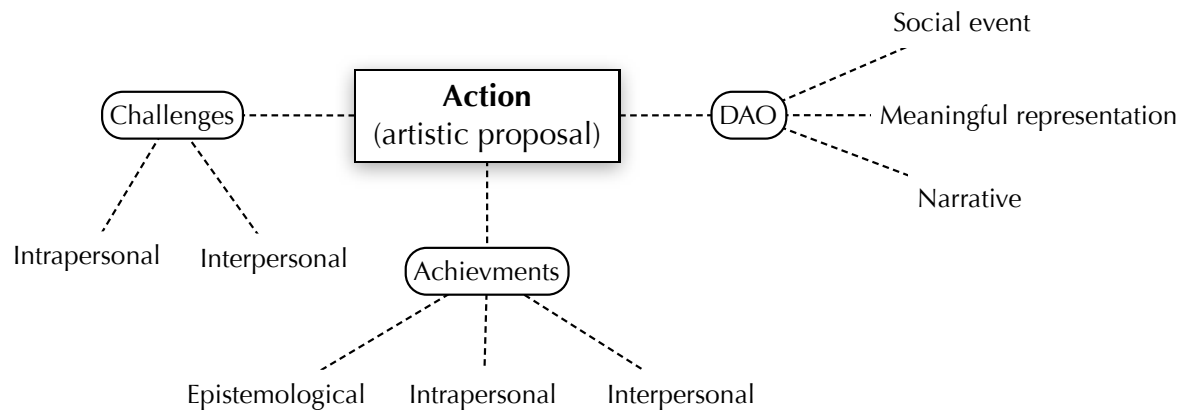


Figure 8.1: Thematic Network – Action (attempts to promote DAO)

8.3.1. Andy

Andy planned a concert divided into three main parts: guitar and flute, finger style and jazz quartet. The first part consisted of a chamber music project (i.e. guitar and flute). The last two parts concerned the artistic paths which Andy was interested in developing at AMPMP (i.e. finger style and jazz). Andy said this proposal could illustrate one of his best qualities as a performer: the capacity to explore the sonority of the guitar. His interest in developing this aspect, even when he recognized it as his strong point, also justified the decision to follow this idea.

Although this artistic proposal seemed to be harmonized with Andy's *DAO*, some challenges were immediately identified. He had never had an opportunity to play finger style in a public concert. Andy had neither a proper instrument to explore this technique nor repertoire enough to perform a concert. Moreover, he did not know other instrumentalists who could join him in making a jazz quartet. The first problem was solved when I brought my own guitar for Andy, which he could use to play finger style. We agreed that he could use this guitar until buying his own instrument. At the same time, Andy committed himself to find some musicians to play themes of jazz with him.

In Experimental Performance I, Andy was not able to include either finger style or jazz. Concerning the former, Andy said that he couldn't develop the required control of the instrument. The rationale for withdrawing the latter was based on the fact that he did not find other musicians interested in playing with him. Therefore his first concert just included the repertoire for flute and guitar. Table 8.2 lists the chosen repertoire for that concert.

Table 8.2: Artistic Proposal: Experimental Performance I: Andy

Repertoire: Chamber Music Recital: Flute and Guitar
Sérgio Assad – <i>Jobiniana n° 2</i>
Ravi Shankar – L'Aube Enchantée (Sur le Raga Todi)
Astor Piazzolla – L'Histoire du Tango
<ul style="list-style-type: none"> • Bordel 1900 • Café 1930 • Nightclub 1960 • Concert D'Aujourd'Hui

Andy seemed to be quite nervous during the concert. He did not talk to the audience and some of his gestures looked constrained. Some spectators commented on his anxiety and lack of communication with audience in the last piece. Andy recognized that his anxiety had constrained his behaviour on stage, and consequently the achievement of a deep communication with the audience.

Andy was not able to take part In Experimental Performance II. The difficulty in finding a common date with his colleague prevented the realization of the concert. Despite this, Andy followed his studies of finger style, aiming to present it in the Final Performances.

During the sessions, Andy manifested other interests concerning his artistic proposal. He decided to give up the jazz quartet because of the difficulties in finding musicians to play with him. Moreover, he was interested in finding some type of element that could be the bridge between the two parts of his artistic proposal (i.e. chamber music and finger style). Andy was not convinced about classifying his artistic proposal as a chamber music recital or even a finger style recital. At the end of the 2nd phase we suggested that he should find a name for

his concert. This idea consisted of finding a name by which Andy could advertise his proposal. At the same time, this idea should allow Andy to avoid the use of such an expression as ‘recital’ or ‘concert’, which he appreciated. Some days passed until he suggested a name for his artistic proposal: *Ventus Carpus*.

In the Final Performances, Andy’s concert was advertised using that name. Following his original idea, the concert program was divided into two main parts. Table 8.3 illustrates the repertoire chosen.

Table 8.3: Artistic Proposal: Final Performance I: Andy

Repertoire: Ventus Carpus
PART I – Chamber Music/Flute and Guitar
E. Bozza - <i>Trois Pieces</i>
Ravi Shankar - <i>L'Aube Enchantée</i>
PART II – Finger Style
Andy Mckee - <i>For my father</i>
Andy Mckee - <i>Rylynn</i>
Andy Mckee – <i>Drifting</i>

In the Final Performances Andy decided to talk to the audience. He was interested in improving the sense of connection with them, and he found this could be a good strategy for reaching such a condition.

Table 8.4: DAO - Dimension: Andy

<i>Social Event</i>
Generally Speaking I don't like to talk to the audience when I am not prepared. However, we are interested in improving our relationship with them so we found that this could be a good idea. (2 nd phase, 3 rd session)

Andy seemed happy with the possibility of embracing chamber music and finger style in the same concert. He had good feedback in both Final Performances. Such feedback encouraged him to continue with his project. The next description illustrates that this achievement was used as a criterion for a

positive assessment of his participation in AMPMP. Despite giving up the idea of including a jazz quartet in his concerts, Andy felt he could realise his proposal.

Table 8.5: Achievements: Andy

<i>Intrapersonal</i>
I tried to combine all the things I was doing (finger style and chamber music). I think that the final result was very good. It would actually be good if I had been able to play in the previous concert. (Final Interview)

Generally speaking, Andy assumed that he has increased his awareness of the audience, particularly concerning the ability to establish a relationship with them. This perceived concern motivated him to conceive an artistic proposal based on his values and on resources available. This decision seemed to stimulate the audience to give good feedback regarding his concerts.

8.3.2. Lucius

Lucius was interested in a Latin-American repertoire. He believed that the guitar repertoire had stagnated and because of this it should be expanded. This perception motivated him to promote some ‘change’ in this scenario.

Table 8.6: Artistic Proposal: Lucius

<i>Description</i>
My intention is to disseminate new repertoire for the guitar. Particularly, I would like to focus on Latin-American music and maybe other styles as well. I think both here and in my native country the repertoire remains almost the same; people seem to play the same composers everywhere! (1 st phase /1 st session)

Based on this interest, his proposal was described as a typical guitar concert where he could have the chance to explore some unusual elements (e.g. taking two guitars on stage, talking to the audience and using lights on stage).

Table 8.7: DAO - Dimension: Lucius

Social Event

It is a typical guitar concert where I try to interact with the audience. I am wondering about promoting some change in the concert format. Maybe I could take two guitars on stage, each with different tuning. In addition, I think it would be interesting to have some lighting on stage. (2nd phase/2nd session)

On several occasions, Lucius complained about the lack of time to prepare his concert because of his activity as a guitar teacher. Since he could not prepare the planned repertoire, he decided to pick pieces from his current program as well as some pieces considered by him as ‘very easy’. In the Experimental Performance I, Lucius presented his proposal as described above. Since he got a second guitar, as expected, the idea of bringing two instruments onto stage was achieved. Table 8.8 lists the repertoire played by Lucius in this first concert.

Table 8.8: Artistic Proposal: Experimental Performance I: Lucius

Repertoire: Guitar Recital

H. Villa Lobos - *Estudo nº8*
 J.S. Bach - *Sarabanda*
 J.S. Bach - *Sonata*
 L. Brouwer - *Un día de noviembre*
 J. Rodrigo - *Invocación e Danza*
 F. M. Torroba – *Torija*

Lucius said that the great challenge for him in this concert was to overcome his anxiety. He assumed that this feeling was caused by his concern to impress the audience (interpersonal challenge). Particularly, Lucius was also interested in the audience’s feedback concerning the use of two different guitars on stage. At the end of his concert he seemed to be quite disappointed with the final result. Despite some ‘good’ moments, his expectations regarding technique and interpretation were not achieved, according to him. Because of this, Lucius was not able to talk to the audience as he had expected. The announcement of each piece was the only moment dedicated to talking during the concert.

Table 8.9: Challenges: Lucius

<p><i>Interpersonal</i></p> <p>I was very anxious! I would like to test the audience reaction concerning the two guitars I would use on stage. I was also interested in the contrast between these guitars in terms of interpretation. In the end, I knew that many guitarists would be there and I was interested in getting their reactions to what I was doing. (...) When the concert finished I felt I had caught the audience at some moments; but I realized I wasn't able to reach a good technical and interpretative result, so the concert was not good. On several occasions I felt I was going down. (Experimental Performance I)</p>
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Some members of the audience also felt Lucius's anxiety, so they commented to him about the impression he had given. These comments also encouraged Lucius to keep *Un dia de Noviembre* in the repertoire; Lucius considered this piece as one of the easiest, so that it was included only to complete the repertoire. This piece was considered by those audience members as a good example of a piece where Lucius achieved a good technical and interpretative control, which allowed him to communicate affectively and effectively with the audience. During the sessions, Lucius commented that the repertoire suggested by his teachers was very difficult to perform by his technical standards. At the end he recognized that it was not possible to develop a deep sense of connection with repertoire in the Experimental Performance I (i.e. intrapersonal challenge).

Table 8.10: Challenges: Lucius

<p><i>Intrapersonal</i></p> <p>It is complicated to have a good social event when one is not feeling comfortable with repertoire, so during my concert I was not able to truly communicate with the audience. It is obvious that I was interested in conveying a convincing message, but how could I convince the audience when I was not convinced at all? The repertoire I am studying at the moment is very difficult for me! (Experimental Performance I)</p>

The other musicians in AMPMP encouraged Lucius to choosing an easier repertoire than the previous one he had played at the Experimental Performance I. In particular, Raul suggested Lucius could pay attention to the narrative of his *DAO* choosing a repertoire that could facilitate the construction of a social event where technique was not the main concern. Lucius seemed to accept the suggestion and decided to rethink the repertoire. As Andy had done, he decided to

find a common thread for his concert which could drive his artistic proposal. Following this line of thought, Lucius proposed a repertoire of Latin American music for the Experimental Performances II. He decided to follow his intention to play such music, so this desire motivated him to designate his artistic proposal as *Iberian-American Music for Guitar*. According to him, this concept would allow the inclusion of Spanish and Portuguese composers, as he seemed to be very enthusiastic about this repertoire. In the same line of thought, I suggested to Lucius that he should explore another of his passions in the next concert: performing his own music. As described in the last chapter, composition is one of the artistic expectations that he pursues. He agreed to think about the idea, but it became very clear that the next performance would not be the moment to present his compositions.

In the Experimental Performance II, Lucius proposed a bigger repertoire only composed of music by Iberian-American composers. Following the positive feedback provided in that performance, he decided to keep *Un día de Noviembre* in the program. Moreover, other movements of this piece composed by Federico Moreno Torroba were included. Table 8.11 illustrates the repertoire performed by Lucius.

Table 8.11: Artistic Proposal: Experimental Performance II: Lucius

Repertoire: Música Ibero Americana para Guitarra
F. M. Torroba - Castillos de España
<ul style="list-style-type: none"> • I • II • III
H. Villa-Lobos <i>Estudos</i>
<ul style="list-style-type: none"> • 8 • 10
J. Rodrigo - Invocación y Danza
L. Brouwer - Un Día de Noviembre

At the end of this concert, Lucius seemed to be happier with the result compared with the first performance. His colleagues gave positive feedback about

the repertoire and the technical elements of his performance. Lucius talked to the audience, describing a bit about the pieces, the idea of his artistic proposal and about his happiness in performing for them. The description below illustrates the reasons why Lucius felt that Experimental Performance II achieved better results than the first concert: an achieved sense of connection with his artistic practice.

Table 8.12: Achievements: Lucius

<i>Intrapersonal</i>
Generally speaking, I think that the result was better than the last concert. This repertoire is getting mature, because I had more time to practise than for the last concert. (Experimental Performance II)

Lucius just managed to participate in the Final Performance I, due to work commitments. However, he had a different attitude compared to the last two performances. He engaged in the promotion of his concerts, contributing regularly to advertising, creating his own release and making suggestions about how his concert should be promoted. Concerning the repertoire, Lucius decided to include a musical piece he had composed as well as his arrangement of a Spanish dance. Table 8.13 lists the repertoire chosen by Lucius.

Table 8.13: Artistic Proposal: Final Performance I: Lucius

Repertoire: Música Ibero Americana para Guitarra
F. M. Torroba - Castillos de España
• Turegano;
• Torija;
• Alcázar de Segovia
H. Villa-Lobos - Estudio nº8
J. Rodrigo - Invocación y Danza
L. Brouwer - Un día de Noviembre
Lucius - Aunque las ideas nos separen
I. Albéniz - Malagueña, Op. 165
(Arr: Lucius)

Lucius felt satisfied with the concert as well as with the audience feedback. As in the last concert, he said several times how happy he was to be performing for them. At the end he emphasized that the maturity of the repertoire allowed him to be more natural on stage. In the end, Lucius felt that was able to achieve his aims in AMPMP.

Table 8.14: *Achievements*: Lucius

Interpersonal

I think I was able to realise my proposal. It is possible to see this by the evolution in the concerts and by the positive feedback that I had. (Final Interview)

During the sessions and the performances of AMPMP, Lucius seemed to be genuinely interested in exploring his relationship with the audience. The concern about finding a repertoire to be technically difficult seemed to prejudice him in achieving this aim. Apparently, the suggestions given by his colleagues, as well as his own self-reflection on the importance of balancing structure with other dimensions of his *DAO*, seemed to influence his choices in the last performances. The maturity of the repertoire achieved in concerts allowed him to pay attention to other aspects, such as the advertisement of the social event promoted by him.

8.3.3. Janis

Since the 1st phase, Janis had emphasized her interest in developing an artistic proposal based on *Forest Scenes* by Robert Schumann. She would like to create a concert where all the elements would allude to a ‘forest’ (i.e. meaningful representation). According to her descriptions, the ‘narrative’ would play a special role in this artistic proposal. Moreover, Janis seemed to be interested in including popular Brazilian Music and prepared piano arrangements in her concert. This idea emerged during the 1st phase, when Janis assumed her passion for that type of music, which was not part of her music-making.

Table 8.15: Artistic Proposal: Janis

<i>Description</i>
My idea for this project is to pick up some pieces from <i>Forest Scenes</i> by Robert Schumann. It consisted of nine short pieces actually. (1 st phase/1 st session)

Table 8.16: DAO - Dimension: Janis

<i>DAO: Narrative</i>
It's a piano recital where the narrative is very important. (1 st phase/1 st session)
<i>DAO: Meaningful representation</i>
My idea is to create a concert based on the idea of 'forest'. I want to include Brazilian music and some prepared piano arrangements. The final aim is to connect Popular Brazilian Music and my idea of forest, so everything in this concert should be related with forest (1 st phase/1 st session)

Although her idea is centred on a piano recital, Janis's proposal involved several elements. She would like to include a yoga teacher doing postures as well as several mirrors displayed on stage to support her interpretation of the *Forest Scenes*. Moreover, Janis was wondering about including such other media as lights and projection. I told her that the AMPMP could not provide all those things so that she had to be responsible for acquiring the equipment.

In the Experimental Performances I, Janis was not able to provide all the elements described in the last paragraph. The lack of resources and preparation led her to present a piano recital, whose repertoire was constituted by the *Forest Scenes* as well as by the Sonata for violin and piano, which was performed with a colleague who shared chamber music lessons with her. At the end of her concert, Janis decided to include her arrangement of *Correnteza* (i.e. a song composed by Tom Jobim). Since the *Forest Scenes* were associated with poems, Janis decided to recite these texts during the concert. Table 8.17 describes the repertoire performed by Janis in the Experimental Performance I.

Table 8.17: Artistic Proposal: Experimental Performance I: Janis

Repertoire: Repertoire: Piano Recital
H. Villa-Lobos - <i>XôXô Passarinho</i>
R. Schumann - <i>Forest Scenes</i>
M. Ravel – <i>Sonata</i>
• Allegretto
Tom Jobim – <i>Correnteza</i>

Taking into account Janis's concerns regarding performance anxiety described in the last chapter, she was very concerned with her behaviour on stage. She recognized the use of beta-blockers to perform her concerts, mainly those carried out in her native country. In the end, Janis seemed happy with the result, mainly because she was able to play without loss of memory (another of her concerns). Janis's descriptions suggested that she was focused on dealing with the possible challenges that an unknown instrument can bring. She also emphasized the importance of including a piece of music that established a connection between her tastes and her piano training (i.e. intrapersonal capacity).

Table 8.18: Achievements: Janis

<i>Intrapersonal</i>
I think I got to understand the piano, you know? This is a challenge for all pianists because we can't have the instrument in the backstage like guitarists for example. The best part of that concert for me was the Tom Jobim song. (Experimental Performances I)

The audience praised Janis for the concert, but some people said that they did not understand the role of the poems recited by her. She found that including poems in a piano concert could be very innovative, so that the audience's understanding was not her main concern. This search for innovation (i.e. epistemological capacity) also justified the inclusion of Popular Brazilian Music at the end of her concert. According to her, all these things are unusual for the audience in piano recitals.

Table 8.19: Achievements: Janis

<i>Epistemological</i>
I think that my declamations during the concert were quite innovative, considering all the traditions behind piano recitals. Moreover the Brazilian music I performed in the end reinforced this innovation. (Experimental Performance I)

During the sessions, Janis’s interest in deepening the relationship with the audience seemed to grow. She became interested in finding out new means to innovate in this relationship which could be easily adaptable. Following this idea, she proposed for the Experimental Performances II a concert where the audience would be on stage with her. The repertoire remained almost the same, except for the sonata for violin and piano which was not included. Janis used incense to create what she called ‘atmosphere’ during the concert. At the end, she got good feedback and seemed happy with the result. Janis said that such innovations recalled her last artistic proposal developed in Brazil, where the interaction with an audience was of paramount importance to the final result.

Janis did not participate in the Final Performances. Some troubles concerning her piano exam affected her participation. In the end, she assumed the need to be realistic about her ideas, recognizing that the media required for the Experimental Performance I could not easily be achieved. This example highlights the importance of negotiating *DAO* taking into account the resources available (i.e. interpersonal capacity). The limitations of such a capacity seemed to be a challenge for Janis.

Table 8.20: Challenges: Janis

<i>Interpersonal</i>
I understood I should be realistic. We can’t create a circus. (Final Interview)

On the other hand, Janis seemed to be very happy with the chance to follow a personal willingness to perform a piece that is closely related to her musical tastes and her childhood. She recognized that such an achievement was not allowed in her piano lessons, so AMPMP was a good opportunity to put such a thing in practice.

Table 8.21: Achievements: Janis

Intrapersonal

The best achievement concerning my artistic proposal was the arrangement I have created. Nowadays I am writing another one. This music (Brazilian Popular Music) was something that I always heard during my childhood, but I couldn't play this for my piano teachers. (Final Interview)

Janis's experience in AMPMP illustrates that, regardless of the *DAO* pursued, the ability to negotiate between her ideal and the external possibilities must be taken into account. Sometimes the ideal of innovation could not be directly associated with the inclusion of other technical elements on stage (e.g. yoga teachers and mirrors) but with the ability to pursue a personal concept that reflects one's tastes and values as she sought to achieve through her arrangements.

8.3.4. Hector

The artistic proposal Hector brought to the AMPMP was a lecture recital on the Brazilian composer Heitor Villa-Lobos. He was involved with this proposal before he arrived in Portugal, performing such a concert in different venues in his native country. Hector justified this decision by his interest in disseminating Villa-Lobos's music in Portugal. During the 1st phase of AMPMP, Hector emphasized his interest in exploring the 'discourse behind the music', suggesting that the narrative could play an important role in his *DAO*. Moreover, Hector was interested in engaging with other forms of art, connecting music with theatre or dance, for example.

Table 8.22: *DAO* - Dimension: Hector*DAO: Narrative*

I would like to express the discourse, going for another atmosphere. (1st phase/1st session)

DAO: Social Event

I would like to stimulate the audience to know more about the composer (...) I would like to expand the possibilities and maybe engage in a project where I could involve other forms of arts, such as theatre and dance. (1st phase/1st session)

In the Experimental Performance I, Hector presented his proposal exactly as described above (i.e. a lecture recital on Heitor Villa-Lobos's works). This concert would be the first opportunity for Hector to perform in Portugal, so he was quite happy about this opportunity. The challenge to realise this idea resided in the size of the social event organized by him. He would need about 3 hours to carry out the lecture and the recital. We decided to cut some pieces out of the repertoire so that the whole social event was carried out in 1 hour. Table 8.23 lists the repertoire performed by Hector in the Experimental Performance I.

Table 8.23: Artistic Proposal Experimental Performance I: Hector

Repertoire: Lecture Recital: Heitor Villa-Lobos
Preludios 1, 2, 3, 4 and 5
Suíte Popular Brasileira
<ul style="list-style-type: none"> • Mazurka Choro • Schottish Choro • Valsa Choro • Gavota Choro • Chorinho

Despite the anxiety he felt before the concert, Hector seemed to be happy with the result achieved. Hector said He was trying to overcome technical and interpretative concerns keeping his focus on the feeling of confidence that he would like to convey to the audience. After some pieces he felt that this ideal behaviour was achieved.

Table 8.24: Challenges: Hector

<p><i>Intrapersonal</i></p> <p>During the concert I was getting more confident, but the minutes before going on stage were really difficult. I was very anxious and concerned with possible errors I could make on stage! (Experimental Performance I)</p>
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The audience seemed to provide positive feedback concerning Hector's performance. However, some people did not understand why the lecture behind the concert was important. Hector spent most of the time talking about the life of

Heitor Villa-Lobos, which provoked questions from the audience. At first glance, he seemed to be quite reluctant to change some elements of his idea. However, during the sessions of the 2nd phase, particularly those focused on communication with the audience, Hector assumed a willingness to find a means to connect the insights discussed in the program with his artistic proposal. The following examples illustrate some of the facts that motivated Hector to engage with the ideas proposed in the program. The first one concerned a moment in one of the sessions when I put the following question to him: whom he was playing for? He seemed to be quite confused with this question, saying that he always played only for himself. I insisted in asking what he would like to communicate with his music, but he said he never thought about this; probably there was no such message behind his performances. The second example concerns a workshop given by Raul, where Hector participated as a volunteer in a given exercise. Raul asked him to perform a piece with a message in mind to convey to the audience. At the end of the exercise, Hector seemed to be very affected by the communicative potential that his music could have. Both situations exemplify how the program motivated him to reflect on his *DAO*:

Hector completely changed his artistic proposal, so he decided to invest in a new format. In the Experimental Performance II, he presented a guitar recital based on a new repertoire which was chosen taking into account some requirements of a summer course that he intended to attend in the following month. Table 8.25 describes this repertoire.

Table 8.25: Artistic Proposal: Experimental Performance II: Hector

Repertoire: Repertoire: Guitar recital
Carlevaro - Prelúdio Americano n° 3
<ul style="list-style-type: none"> • Campo
F. Sor - 2 Estudos Op. 6
<ul style="list-style-type: none"> • n° 11, em Mi Menor • n° 12, em Lá Maior
L. Brouwer - <i>Canticum</i> :
<ul style="list-style-type: none"> • Eclosión • Ditirambo
H. Villa-Lobos - <i>Choros n° 1</i>
F. M. Torroba - <i>Madroños</i>
J. S. Bach Suíte n°2 para Alaúde em Lá Menor, BWV 997
<ul style="list-style-type: none"> • Fuga
J. Rodrigo - Concerto de Aranjuez para Violão e Orquestra
<ul style="list-style-type: none"> • Adagio

At the end of the concert Hector seemed to be happy with the results achieved, but this was only a first impression. He called me the following morning to ask for my opinion about the concert. He seemed not convinced about his own achievements. Hector also perceived an apparent lack of interest on the part of the audience. I asked him why such pieces represented his *DAO* and he was not able to answer. I said that the program sought to motivate students to nurture their *DAO*, so he could take this into account in deciding repertoire for future performances.

The experience in the Experimental Performance II reinforced Hector's idea to reinvent his proposal taking into account his own *DAO*. Based on this, he developed *Homéro: o Contador Épico*. Hector described this new proposal as a monologue whose text was written by him. In this monologue, Hector incorporated a character that tells stories interspersed by guitar pieces. The Final Performances in the AMPMP were the first opportunity for Hector to present his new proposal. He did not appear confident due to the lack of experience telling stories on stage. A friend of his made the following suggestion: try to transform this performance in an open rehearsal where people can make comments, providing feedback at the

end. Hector accepted this idea, and at the end all the audience stayed to discuss their impressions and doubts about this artistic proposal with him. The following description illustrates how Hector developed his new idea. This report suggests that narrative blossomed in his *DAO*. Yet, Hector's descriptions emphasized the importance of AMPMP in the development of his proposal.

Table 8.26: *DAO* – Dimension: Hector

<p><i>Narrative</i></p> <p>I would like to catch up all of them that were not here when we started. I want to talk about this proposal that I presented here for the first time; this is completely new for me. First of all, I would like to thanks Gilvano for the invitation to take part in this project; not only to the invitation, but for all provocations and for the meetings. The program did not intend to lead me to present this particular proposal. The idea was to encourage us to find artistic approaches that could suit our personality better. Moreover, I would like to thank Raul, because he gave us a workshop that changed my way to approach music communication. I can say that this change affected my way of playing and aroused in me other artistic interests. One such interest was storytelling; I always wanted to connect storytelling and music, but I didn't know how to do this. I would like to create a narrative. I realized that a monologue could be the means to achieve this. I would also clarify that this is just starting so there're many things which still need to be developed. (Final Performance I)</p>
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Despite the anxiety perceived during the concert, Hector felt that he had accomplished his ideal with this new proposal. However, he assumed that other artistic areas involved in this concert left him still quite concerned, since all these elements were new for him.

Table 8.27: Achievements: Hector

<p><i>Intrapersonal</i></p> <p>I really enjoyed this experience and I can say I was accomplished with this proposal. It is obvious that I was nervous because there was so many domains involved here that I do not have any expertise. (Final <i>Performance I</i>)</p>
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Hector emphasized the importance of the narrative in his new proposal, even when this aspect was not clear enough to him. He was interested in dealing with this narrative in such a way that the need to think about every single part of the text could be minimized. According to him, there is still a concern with the new elements in his concert that constrain him from feeling what he wants to convey.

Table 8.28: *Challenge*: Hector

<p><i>Intrapersonal</i></p> <p>During the concert I spent some time thinking about the characters in my story after the last note in each piece. In future performances I think I will be able to do it naturally. Nowadays this is still a challenge that is constraining the feeling I want to convey. (Final Interview)</p>
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Hector seemed to be driven by an interest to rethink existing conventions in the Western art music canon. At the same time he would like to establish a deeper relationship with the audience (as emphasized in the previous phases). Hector was not interested in include other media in his concert, unlike some other musicians; rather, he would like to simplify all the elements involved.

Table 8.29: *DAO – Dimension*: Hector

<p><i>Social event</i></p> <p>I would like to deconstruct the traditional concert, where lights are only on me while you are all in darkness. In that format I can't see who you are! This scenario would lead me to play the same way all the time and I was not interested in such thing. I would like to have a deep interaction with the audience. I was interested in a social event that could be as portable as possible. I am not a big fan of technology so things as lights were not in my plans. I wanted to be simple. (Final Performance I)</p>
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Hector explained to the audience how his artistic proposal emerged and how his *DAO* was shaped by the elements of the repertoire. He was motivated by his colleagues to develop a narrative around his music conception in order to connect the elements involved in the performance. Apparently, Hector was looking for a rationale for the inclusion of every single element in his concert in order to clarify his communicative intentions to the audience.

Table 8.30: *DAO* – Dimension: Hector*Narrative*

This idea emerged after Raul's workshops. He asked me what I wanted to convey with my music and I gave him an analytic answer based on the structural elements of the music. After that workshop I continued to think about his question and because this I created a narrative based on a given history. I didn't want to close my proposal in the sense that I couldn't see the connections between the parts. I would like all the things involved in such concert to have a rationale for me, so most of the music performed was chosen taking into account what I wanted to convey. (Final Interview)

Several members of the audience praised Hector's initiative of presenting this artistic proposal. The following examples illustrate that such interest was motivated by the artistic connections promoted by Hector.

Table 8.31: Achievements: Hector

Interpersonal

As consumer and not musician it was very nice to attend this concert because there was much more than music involved. (Audience member - Final Performance I)

I found this proposal very good! One comes here and sees that there is not only such a stratified thing as an instrumental music. (Audience member - Final Performance I)

Hector presented exactly the same proposal in the Final Performance II, but the moment for discussion at the end of the concert was not included. The feedback was very similar for the last concert, where people praised him because the artistic connections involved. Hector followed investing in his proposal, presenting it in other venues and reflecting on his artistic decisions in conferences. Of all the musicians that took part in AMPMP, Hector was the only one who performed in all the concerts promoted. His reflections suggest that in this proposal he could meet his artistic integrity (i.e. intrapersonal). This meant that the fulfilment of his own beliefs and identity shaped the construction of *Homero: O Contador Épico*.

Table 8.32: Achievements: Hector

<p><i>Intrapersonal</i></p> <p>I was looking to finding out my identity and my own beliefs. I think I achieved this aim with my final proposal. It's obvious that this search is not finished, but at least I find myself more genuine than before; something that reflects my artistry. (...) I found I could put across some other faces of my personality that I could not put before; at least in instrumental music. I like to communicate other matters than only music. I love reading and livening other types of experience than music. (Final Interview)</p>
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In summary, the communicative interest seemed to shape Hector’s *DAO* in all dimensions. The narrative developed by him was embedded in a meaningful representation where several feelings were put across. As for other participants, the interaction with the audience seemed to guide the decision concerning most other aspects involved in his performance. On the other hand, the contributions of AMPMP concerning his own performance highlighted that the opportunities for critical discussion can empower or even change radically students’ artistic conceptions.

8.3.5. David

David had an artistic proposal previously defined (QuarTasto – a guitar quartet), so his idea was to enrich the performance portfolio of his quartet through the concerts proposed in AMPMP. During the individual sessions, David did not provided detailed expectations about what he wanted to achieve artistically with this proposal. Rather, he seemed to be more concerned to articulate dates and the concert program for all the performances proposed in the AMPMP. He was able to present his artistic proposal in the Experimental Performance I exactly as expected. David’s quartet presented a concert with a repertoire previously played in other performances. Table 8.33 describes the repertoire chosen by them.

Table 8.33: Artistic Proposal: Experimental Performance I: David

Repertoire: QuarTasto
M. Praetorius - <i>Danzas</i>
<ul style="list-style-type: none"> • Gallarda • Spagnoletta • Ballet des Coqs • Bransle de la Rayne
G. Telemann - <i>Concerto in RéM</i>
M. Ravel - Pavane pour une infante Defunte
J. Pernambuco - Sons de Carrilhões
E. Bozza - <i>Aria</i>
J. Garland - <i>In the Mood</i>

At the end of the concert, David and his colleagues seemed to be happy with the final result. They had quite a large audience compared with the other concerts promoted at this stage of the AMPMP. Generally speaking, this concert had positive feedback on the audience's side. Particularly, comments about the repertoire chosen as well as the intermeshing between the musicians at the stage were highlighted. On the other hand, some people complained about the lack of dialogue between musicians and audience, as well as the lack of interpretative contrast between the pieces performed during the concert. Concerning the lack of dialogue, David justified that such lack of communication was irrelevant. Regarding the lack of interpretative contrast between the pieces, he recognized that this aspect could be improved through practice. However, he also felt that the result achieved in this area was better than expected. He complained about the acoustics of the concert hall, saying that those conditions did not favour the sound of his quartet and consequently a deep connection with the repertoire.

Table 8.34: Challenges: David

Intrapersonal

In terms of balance, I agree we need improve, even when the result was better than we expected. I found the acoustic of that concert hall a quite problematic for our quartet.
(*Experimental Performance I*)

I encouraged David to include some pieces which could create a deeper contrast in the repertoire and he agreed with this suggestion. During the sessions, David said he had reflected about what features could help his quartet to develop a unique artistic identity. He found that a good means to develop such an identity would be through a new repertoire. I asked him, why not present such repertoire in the Experimental Performance II? He said this idea would not be possible to achieve because they were just exploring the pieces, so the basis of the repertoire would stay the same.

David brought to the Experimental Performance II a very similar repertoire compared with the Experimental Performance I. The difference was the inclusion of a new piece (i.e. *Flower Waltz* by P. Tchaikovsky) at the end of the concert. They included this piece to increase the contrast with the slow pieces in the repertoire. Table 8.35 illustrates the program performed by David and his quartet.

Table 8.35: Artistic Proposal: Experimental Performance II and Final Performance I: David

Repertoire: QuarTasto
M. Praetorius - <i>Danzas</i>
<ul style="list-style-type: none"> • Gallarde • Spagnoletta • Ballet des Coqs • Bransle de la Rayne
G. Telemann - Concerto in RéM
M. Ravel - Pavane pour une infante Defunte
J. Pernambuco - Sons de Carrilhões
E. Bozza - <i>Aria</i>
J. Garland - <i>In the Mood</i>
P. Tchaikovsky - <i>Flower Waltz</i>

In the Experimental Performance II, all members of David's quartet talked to the audience. They described details of the pieces and sometimes why each piece was included in the repertoire. Some people who attended their Experimental performance I recognized several interpretative advances in David's

quartet. Moreover, comments regarding the increase in the communication established with the audience seemed to be positive in this new concert.

In the Final Performances, David's quartet was just able to participate in the first concert due to work commitments. In this concert there were no changes in the repertoire. In general, it seemed to be quite similar to the last one, mainly in terms of audience feedback, so that David's perspectives were quite comparable. At the end of the program, David said that he was happy with results achieved. He recognized the opportunity to perform the same repertoire in different venues assisted him in achieving naturalness on stage. He also assumed the opportunity to perform in the concerts promoted in the program allowed his quartet to refine technical and interpretative communication. During the program, David let me know that he used beta-blockers. He was happy that he did not need to use this medicine in these concerts.

Table 8.36: Achievements: David

Intrapersonal

Anyone can tell that our quartet is playing better than some time ago. In my personal case, I can say that concert after concert I was getting more relaxed and confident. I used to be very anxious before the concerts so that I used to take beta-blockers when I had to perform. During these performances I was able to play without any medicine. (Final Interview)

In summary, one can argue that even when David assumed he was focused on achieving technical and interpretative control of all aspects of the repertoire, the performances revealed a concern to achieve naturalness on stage (i.e. performer behaviour). David came to the program with an artistic proposal already defined, so that he was interested mainly in the performance opportunities. This interest can also suggest that even those students who developed their own artistic proposal alone could also benefit from the activities promoted in AMPMP.

8.3.6. Baden

During the sessions of AMPMP, Baden always expressed his passion for Brazilian Popular Music. His interest was to develop an artistic proposal where he could explore this passion which was not part of his music-making so far. As

described in the last chapter, Baden believed that he did not have the technical and theoretical knowledge to perform this type of music. Because of this, he decided to present a proposal based on what he called ‘classical Brazilian music’. The main focus in his proposal was to disseminate less-known repertoire for the audience. Baden seemed interested in finding a relationship between the composers and the pieces chosen for integrating his repertoire. He criticized the attitude of some musicians who perform a standardized repertoire; he classified that attitude in a concert as ‘annoying’.

Table 8.37: *DAO* - Dimension: Baden

<p><i>Social Event</i></p> <p>I don't want to present something annoying, like those guys who go to the stage to play all Bach's suites at the same time; anyone can deal with this! I would like to disseminate new works in my concerts. (1st phase/1st session)</p>
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Baden presented this proposal at the Experimental Performance I, as he described above. The repertoire was composed of pieces for cello solo (1st), cello and guitar (2nd), cello and oboe (3rd) and (4th), and cello and piano, as described in Table 8.38. He invited other musicians to play with him a repertoire composed mostly of pieces previously performed in other concerts. This concert was affected by a problem that seemed to shake Baden considerably. His bow broke at the beginning of the concert, so that he then spent several minutes finding some other cellist in the music department who could lend him a bow.

Table 8.38: Artistic Proposal: Experimental Performance I: Baden

Repertoire: Repertoire: Cello Recital
A. Prado - <i>Prelúdio</i>
H. Villa-Lobos – <i>Três Peças</i>
Melodia Sentimental
<ul style="list-style-type: none"> • Ária • Capricho
J. Guerra Vicente - <i>Elegia</i>
J. Guerra Vicente – <i>Divertimento</i>

Given such a problem, Baden felt very frustrated with his performance. He was not able to develop a deep connection with the repertoire. The feedback on the side of the audience was also not positive, according to him. He considered the hypothesis of offering the same concert again in order to reverse what he understood as a bad impression due to several mistakes during that performance.

Table 8.39: Challenge: Baden

Intrapersonal

I got really frustrated with my first concert; I would like to give this concert again. That problem with my bow made me very concerned. (Experimental Performance I)

Baden also said, in self-justification, that he had not had enough time to prepare for the concert. He revealed that his idea was to present a chamber music recital (cello and guitar) based on Brazilian music. Taking into account the lack of time, he decided to fill in the gaps in the repertoire previously presented, asking other colleagues to play with him.

Table 8.40: Challenges: Baden

Intrapersonal

In the 1st performance I couldn't prepare a concert only for guitar and cello as I wanted; we just got to play two pieces. Because of this I had to fill the gaps in the repertoire. (Experimental Performance I)

In the Experimental Performances II, Baden was able to prepare and present a concert of Brazilian music for cello and guitar as he expected to. In this concert the repertoire was completely changed so the pieces for other chamber groups than cello and guitar were cut out. Table 8.41 lists the repertoire performed by Baden.

Table 8.41: Artistic Proposal: Experimental Performance II: Baden

Repertoire: Repertoire: Cello Recital
J. Burgmüller – <i>Noturnos</i> H. Villa-Lobos – <i>Duas Peças</i> <ul style="list-style-type: none"> • Bachiana 5 • Melodia Sentimental F. Mignone - Valsa de Esquina nº 8 Eu quero é sossego - K-Chimbinho e Hianto de Almeida

At the end of Experimental Performance II, Baden seemed happy with the result achieved. He recognized that this concert was closer to the proposal suggested in AMPMP: encourage students to develop an artistic proposal based on his own *DAO*. Baden recognized that the definition of a fixed chamber music group (i.e. cello and guitar) ended up meeting the focus of his proposal (i.e. Brazilian music), which was not possible in the Experimental Performances II due to time restrictions.

Baden was not able to present his artistic proposal in the Final Performances because his colleague could not continue playing with him due to work commitments. He seemed very sad about this, and he did not want to invite another guitarist to play with him. Despite this, he was able to realise his ideas in the program, particularly in the Experimental Performance II.

Table 8.42: *Achievements*: Baden*Intrapersonal*

In the second concert we defined a focus: the artistic proposal was a chamber music recital (cello and guitar) based in Brazilian music. I can say that this concert was closer to the AMPMP's proposal than the first one, which was almost a surprise. (...) I had been interested in this idea since the first concert (cello and guitar). When I got those scores, I talked with my fellow guitarist about a concert based on that repertoire (Brazilian music). The problem was that the first concert was earlier than I was expecting, so I had to prepare the entire repertoire very quickly. (...) In the second concert I could achieve what I wanted. I wanted to play Brazilian music and I could do it in the time available. (Final Interview)

Baden's example suggests that promoting *DAO* can be a process surrounded by several aspects other than music. In this case, the lack of involvement with higher education seemed not to allow him to develop his proposal in the time proposed by the program, confirming that each student has particularities that need to be taken into account. On the other hand, situations like that experienced by Baden at the end of the program (i.e. colleagues' refusal) should be considered by the mentor in order to provide assistance and encouragement to the student to follow the artistic engagement with a given idea.

8.3.7. Axel

Axel was interested in an artistic proposal where other approaches (e.g. visual projection and lights) than music could be combined. He wanted to improve his relationship with the audience, breaking the apparent walls between the latter and the artist. Axel believed these resources would allow him to convey his musical message. Taking these interests into account, Axel planned a concert where he could play his own compositions, exploring experimental music and some degree of improvisation. According to him, the current paradigm of the Western art music canon should be rethought, mainly concerning the 'rules' that shape the concert format.

Table 8.43: *DAO* – Dimension: Axel

<p><i>Social Event</i></p> <p>I am just interested in establishing a deeper connection between artist and audience, because this is also a problem in the concert paradigm. It cannot be so evident, but is quite different when one is talking with the audience; it seems the walls among the two are being broken (...) Sometimes, I think that there is a great formality at the beginning of concerts; people know how to behave so I think that it should be broken at some moments. I don't mean people can be totally relaxed to the point they start to talk. (2st phase/1st session)</p>
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During the 1st phase, Axel manifested a great interest in composition as well as in creating a bridge between rock and roll and Western art music. In Experimental Performance I Axel proposed a percussion recital where he could perform two pieces composed by him as listed in Table 8.44. Unlike all his colleagues Axel asked to carry out the Experimental Performance I with an audience formed only of some invited friends. He was very concerned about performing his music because the latter was not written. Actually, external opinions were perturbing him.

Table 8.44: Artistic Proposal: Experimental Performance I: Axel

Repertoire: Percussion Recital
Axel - <i>Memórias Liquidas</i>
Axel - <i>The Sound Remains Almost the Same</i>

There were other aspects that affected Axel's concert. We could not provide the lights and the projection requested by him. Despite this, the positive feedback from audience after the concert seemed to be evident, even when such comments came mostly from Axel's friends. The second piece he performed seemed to really catch people, and the interest in Axel's composition was quite obvious. During the 1st phase, Axel asserted that one of his artistic aims was to provoke the audience's curiosity. I asked him why people were so interested. His answer seemed to attribute such interest to the fact that most of their friends that attended his concert were not used to this type of repertoire. According to him, if the concert were carried out in a place where people were used to contemporary music for percussion, the impression would be quite different. Regardless of this,

the audience seemed to recognize Axel's improvisation skills as well as his naturalness on stage. He justified that such improvisation was not premeditated, but a consequence of his lack of preparation. Axel said that he tried to keep to the structural elements of the musical discourse even in the improvisatory passages in his concert. Concerning the comments on his naturalness on stage, Axel seemed happy with such recognition. He said that such naturalness reflects the fact that the music he makes emerges from his own artistic perspectives (i.e. intrapersonal capacity).

Table 8.45: Achievements: Axel

Intrapersonal

It is good to know what I am doing is something natural, you know? I am not trying to do something because I know someone else will like it. What I am doing is something that comes from within me, so it's very natural. I am happy to know that my behaviour on stage reflects what I am feeling, so I want to explore such things deeply. (...) One can forget that the body is something very important. Sometimes the music is not conveying the message by itself, so the body can help. (*Experimental Performance I*)

Apparently, Axel was highly motivated to explore his own pieces in later performances proposed by AMPMP. He also publicized a comment on his Facebook page emphasizing the importance of the program for assisting students to nurture their *DAO* in higher education.

Table 8.46: Personal Report: Axel

I felt very happy with the invitation to take part in such an innovative project called Artistic Music Performance Mentoring Program, which is being developed by my great friend Gilvano Dalagna. This project aims to assist higher education students to nurture their Desired Artistic Outcomes in music performance. It is very stimulating for a musician like me to take part in such an initiative. I hope this project can be implemented in higher education institutions in future. (posted on Facebook)

Such apparent enthusiasm could be the reason that led Axel to ask me to become his producer. Based on his understanding of the program, Axel thought that I could help him to produce his career, taking care of his agenda. I thanked Axel for this and asked him why I should accept his invitation. As a producer, I was interested in understanding which features made him a unique performer. He was not able to give an answer and seemed a quite shocked with this question. I asked

him, how I could offer his work since he did not believe that his name could catch the audience, as he described in the 1st phase. Once again, Axel was not able to answer my question saying that such thoughts were quite new for him. After this conversation, Axel promoted a concert which was not related to AMPMP, whose advertisement brought his name into the title (i.e. instead of Percussion Recital). He said that this decision was based on our conversation and on the insights discussed during the sessions which seemed to change some of his beliefs.

Table 8.47: *Achievements: Axel*

<i>Epistemological</i>
It can't be clear, but I am learning about all these matters we have been discussing at AMPMP! (2 nd phase/3 rd session)

Despite such enthusiasm, Axel could not participate in any other performance promoted by the program. We could not provide all his requirements concerning technical resources. Axel requested the concert hall for two days just to install his equipment, and the music department did not agree to this condition. We tried to articulate other dates and places, taking Axel's requirements into account, but this initiative was not successful. Table 8.48 illustrates the equipment requested by Axel for his performances at AMPMP.

Table 8.48: Artistic Proposal: Axel's performances

Requirements: Axel's concert
Percussion (vibraphone, bongos, 1 timpani, 1 tam-tam, 2 cymbals and trays for drumsticks), Harp, Sound system (loudspeakers, amplifiers, microphones (4), cables and supports for microphones) and technical support for preparing stage.
Screen, projector and lighting system.

Axel said that he had other concerns that possibly affected his participation in AMPMP. He wanted to play a different repertoire in each concert. Apparently, he realized this idea would not be the best at that time.

Table 8.49: Challenges: Axel

<p><i>Interpersonal</i></p> <p>I think there were some logistic constraints, mainly concerning instruments and venues that affected my participation in the program. It is not easy to organize a percussion recital! (Final interviews)</p>
<p><i>Epistemological</i></p> <p>I was interested in presenting new material in the later concerts because I didn't want to repeat pieces; maybe this was an error because I could refine those pieces. If I had to summarize what constrained my participation in the AMPMP I would place logistics and the desire to present new performances as the top two. (Final interviews)</p>

Axel's example illustrates that even ideals of innovation can affect a clear *DAO*. He seemed to pursue a *DAO* based on his personal tastes concerning art in general. However, the difficulties in promoting a concert based on his requirements confirmed that sometimes the capacity to negotiate internal conceptions could be of paramount importance, mainly when technical resources are reduced. Despite this, the program seemed to contribute to Axel's reflections on his own *DAO*, encouraging him to present his own music.

8.3.8. Raul

Raul was interested in developing an artistic proposal based on his own songs, which he classified as 'popular'. He justified his decision by an interest in recording a new album, as well as by the interest in developing a project to be offered in his native country. In this proposal, the lyrics of songs would be of paramount importance, as well as his position as 'front man' on stage.

Table 8.50: Artistic Proposal: Raul

<p>Basically, it is a concert where I would like to present my own songs, which I designate as popular music. (...) I would like to develop an artistic proposal with the perspective to offer this in Brazil. I am also concerned in exploring my skills as a front man (...) I want to explore deeply the contact with the audience, including conversations or jokes between the pieces. (2nd phase/1st session)</p>

Raul seemed to be focused on combining music and talks in his proposal. He would like to explore some practices used by comedians. He exemplified this interests with a concept in particular: 'sit down comedy'. Raul explained his

interest is based on the influence that theatre has had in his artistic trajectory. He recognizes the stage as a laboratory where he could experiment with possible artistic ideas.

Table 8.51: *DAO* – Dimension: Raul

Meaningful representation

I was wondering about creating the concept of ‘sit down comedy’ where I could use voice and guitar. I understood that comedians create a roadmap, like musical theatre; I would like to follow this idea in my project in order to work with talk and music in a structured way. (...) This is something that I used to explore. Since I started to think about this concept, I started to work collaboratively with actors and directors. I used to ask such collaborators to suggest books and papers that could help me find a means to develop an innovative concept of bodily perception to be explored on stage. Such a concept should be quite different from what musicians pursue. Nowadays, I consider the stage as a laboratory. It’s very important for a musician to experiment with artistic ideas before drawing conclusions on what works and what does not. (2nd phase/1st session)

Given that Raul was preparing this proposal before AMPMP, he asked to present his concert at the Final Performances because the repertoire was still being composed. We accepted his requests, but he continued to attend the sessions as the other students did. During the sessions, Raul seemed to be very interested in understanding how music could represent a concept that he was exploring further in his proposal; he called this concept *regionalism*. Raul was interested in constructing a narrative where elements from his native region could be used.

As agreed, Raul presented his proposal in the Final Performance I. The repertoire presented included songs from his first album as well as new songs composed for his actual artistic proposal. Table 8.52 shows the chosen repertoire. Raul considered the Final Performance I as a pilot, since he was interested in experimenting with new ideas (e.g. the comic element). He called his proposal *Coração Analógico*, the same name of the first piece performed in his concert.

Table 8.52: Artistic Proposal for Final Performances I and II: Raul

Repertoire: Coração Analógico
<i>Coração Analógico</i>
<i>O Brasileiro e o Português</i>
<i>A carta de Pero Vaz de Caminha</i>
<i>Nas Asas da Jacutinga</i>
<i>Homos Academicus</i>
<i>Velho Mundo, Novos Amigos</i>
<i>Assim Falou o Abel</i>
<i>Mor Cavaleiro</i>
<i>A Fome de Comer</i>
<i>Alavarium</i>

Despite positive feedback from the audience Raul seemed not very convinced regarding the potential of this concert. He recognized that his economic situation after the Ph.D. was problematic (he was unemployed). Possibly this aspect had affected his emotional state at the performance.

Raul presented this same proposal in a concert promoted by him at the UA before the Final Performance II. In both situations he played the same repertoire. His confidence seemed to be better when compared with the first performance but his talk after the concert still revealed some pessimism regarding his professional situation, even with the clearly positive feedback that Raul had from the audience.

At the end of AMPMP, Raul considered that he had achieved his aims concerning the artistic proposal. Although possible elements are still being developed, he acquired some confidence concerning his ideas after the experience in the program.

Table 8.53: *Achievements*: Raul

Intrapersonal

There were no changes; things were exactly as I was planning. I think the program helped me to acquire confidence. I could see that in given meetings, where we discussed all those things, my perspectives concerning an artistic proposal and industry were going in a good way. So I became convinced of my opinions. (...) I think I could accomplish my proposal. It's obvious that some elements should be improved, but this is something that comes with time. (Final interview)

Raul seemed aware of his *DAO*, and maybe his experience has led him to consider this concept in his creative process. His Final Performances also suggested that even when the dimensions of *DAO* are being considered, a lack of engagement (i.e. enthusiasm) can restrict a musician's perception of his own achievements.

8.3 Summary

This chapter aimed to bring to light students' attempts to promote *DAO* in AMPMP through an artistic proposal conceived according to their professional and artistic expectations, as well as their perspectives regarding music performance and career discussed in the individual and collective sessions. During these performances the challenges faced by students, as well as their achievements, were observed in order to enrich an understanding of *DAO*. The inclusion of such performances aimed to provide a laboratory where students could test their artistic ideas, looking for evidence concerning its applicability.

Students' proposals were diversified. Lucius and Janis opted to base their proposal in their academic repertoire due to time constraints. On the other hand, other musicians (such as Hector) developed an artistic proposal essentially based on the themes discussed in the sessions. Yet, the opportunity to use such concerts to present an on-going project was also used by David and his quartet. To a certain extent, the aim behind the performances was achieved, since the musicians engaged in proposals apparently closely connected with their values and ideas. When such a connection was not evident, mainly in the Experimental Performances I (as Lucius and Baden), the concerts that followed allowed students to develop their ideas, getting closer to their *DAO*. Generally, the results here presented reinforced the perspectives highlighted in the theoretical framework (Chapter 4) and discussed in the previous chapters.

Concerning the challenges, the results showed that students faced problems concerning the resources need to accomplish their ideas. The openness suggested in AMPMP encouraged musicians to propose concerts whose resources were not available at all. Particularly, Janis and Axel could not follow up performing due to the demands behind their concerts. AMPMP did not have the means to provide all the materials they needed to achieve what they wanted on stage. In the case of Axel, the search to change the repertoire constantly seemed to constrain him from getting engaged with a specific project as well as to define the resources needed to achieve his project. These facts suggest that the openness for students to be free to produce their own proposal could bring

opportunities for contextualized learning, where students can realize what may ‘work or not’, following their own experiences. In future implementations of AMPMP, the number of performances could also be negotiated, since some students were not interested or prepared to perform in all concerts (Baden). A possible alternative would be to organize performances taking into account the progress of the artistic proposals.

Concerning the achievements, the importance of continuity seemed to be highlighted as an important factor in successfully achieving *DAO*. Students who were focused on a performance where the resources were harmonized with their possibilities were those who achieved their aim. This finding does not mean that changes were not welcome. Hector re-conceptualized his proposal, taking into account the discussions in the sessions, and he was happy with result. The commitment in finding one’s artistic path seems to be the key to defining an artistic project with the perspective of continuity. In this sense, future implementations of AMPMP must take into account that each student has time and that on-going projects can also be welcome in this initiative, since they can serve as a source of inspiration for musicians who are just seeking to make sense of their *DAO*.

CHAPTER 9: PROMOTION - THE ROLE OF THE ARTISTIC MUSIC PERFORMANCE MENTORING PROGRAM

9.1 Introduction

This chapter presents students' perspectives concerning the role of AMPMP. Particularly, it has aimed to identify how this program assisted them to nurture their *DAO*. Such perspectives came mostly from the semi-structured interviews conducted at the end of AMPMP. Students were invited to reflect on their experience participating in the program. Data analysis revealed four themes regarding the role of AMPMP in higher education music institutions (Figure 9.1): (i) stimulating self-authorship; (ii) (re-)classifying artistic practices; (iii) offering artistic mentoring; (iv) empowering critical thinking; and (v) building an engaged learning environment in higher education. The results are presented following the same order of ideas as above.

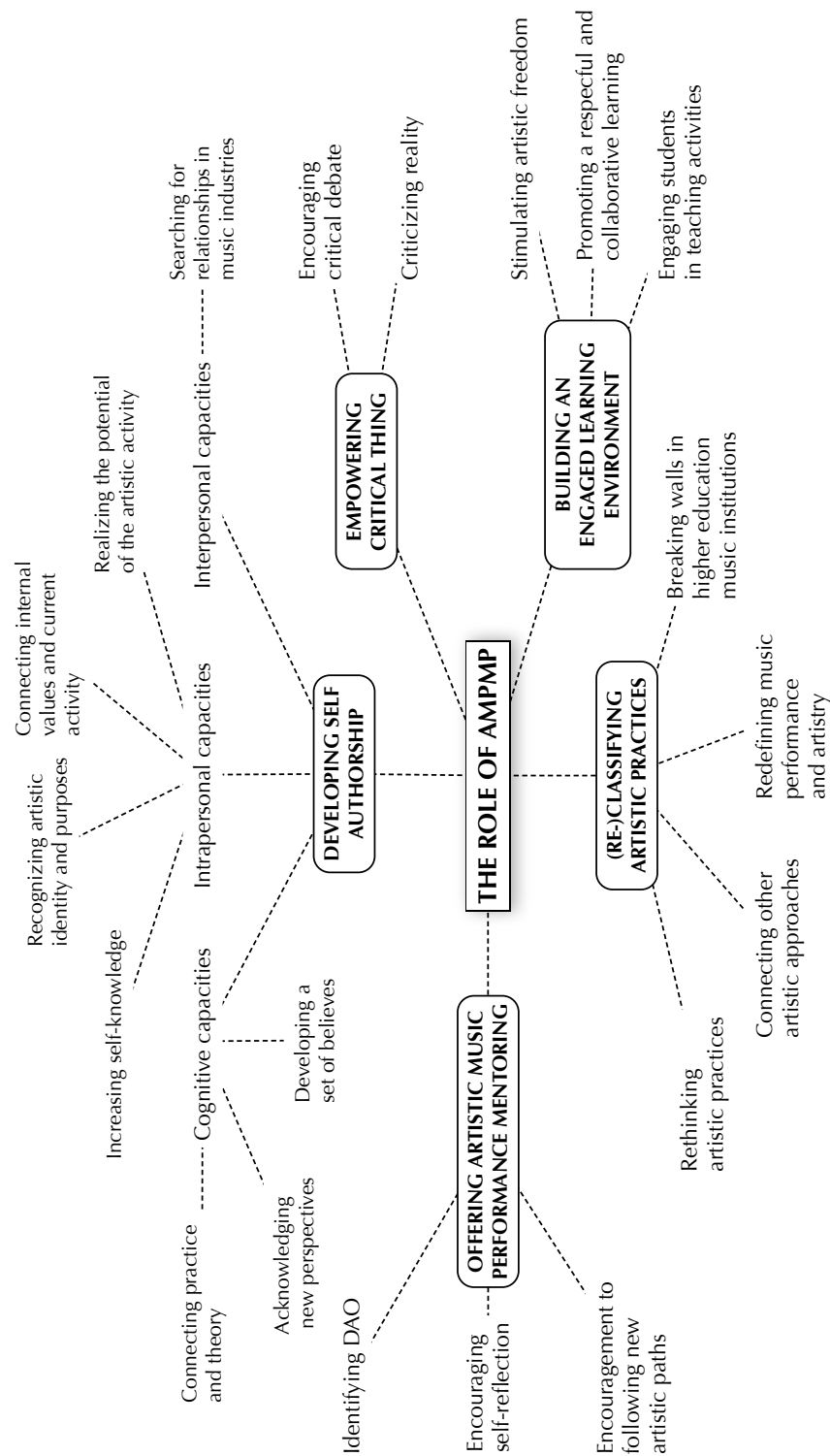


Figure 9.1: Thematic Network – The Role of AMPMP

9.2 Stimulating Self-Authorship

Based on the triangulation between literature and the results from the exploratory studies, self-authorship was recognized as a key element for nurturing and achieving *DAO*. Such recognition supported the choice of this skill as the capacity addressed in AMPMP. This means that one of the aims of this program was to increase students' awareness of this internal foundation.

As described in Chapters 1 and 5, self-authorship has been commonly understood as the capacity to develop an internal set of beliefs and identity that coordinates a mutual relationship with others (Baxter Magolda & King, 2004). This internal foundation is the capacity to listen actively to multiple perspectives, critically evaluate those perspectives in the light of relevant evidence and make judgments accordingly (Baxter Magolda & King, 2004). This concept of self-authorship encompasses three different dimensions: epistemological, intrapersonal, and interpersonal. The epistemological dimension concerns the ability to assume that knowledge is uncertain and judged in the light of evidence. People construct and evaluate judgments to develop an internal belief system. Consequently, such a developed set of beliefs shapes the construction of the intrapersonal dimension. This means that a self-authored person has the ability to explore, reflect on and internally choose their values, rather than doing so by simply assimilating the expectations of others. Finally, the interpersonal dimension concerns the ability to respect one's own and others' needs, negotiating multiple perspectives, and engage genuinely in mutual relationships.

Based on this framework, the program was designed to cover the three different dimensions encompassed by self-authorship. Such dimensions are exemplified by three different capacities: (i) Epistemological capacities; (ii) Intrapersonal capacities and (iii) Interpersonal capacities. Data analysis revealed that student musicians recognized that AMPMP could maximize the development of self-authorship in higher education music institutions. Such development is illustrated here through descriptions regarding the three capacities involved in this internal foundation (i.e. epistemological, intrapersonal and interpersonal).

9.2.1 Epistemological capacities

Three elements were associated with the contribution of AMPMP to the development of epistemological capacities of self-authorship: (i) acknowledging new perspectives, (ii) developing a set of beliefs and (iii) connecting practice and theory. Students acknowledged that AMPMP had helped them to acknowledge new perspectives, opening their minds to possible new connections regarding their music-making activity. According to some participants, this epistemological recognition stimulated them to leave their comfort zone, establishing partnerships with other areas than music.

Table 9.1: Developing Self-Authorship: Epistemological Capacities

<i>Acknowledging new perspectives</i>
The program stimulated me to leave my comfort zone, looking for new paths for my artistry. Now I know that I can expand my ideas, establishing networking with untried areas. This understanding helped to open my mind. (Lucius, 25 years old, MMus)

Participating musicians also referred to the importance of finding relevant evidence to support their involvement with DAO. Apparently, AMPMP helped them to realize this importance. One of the following quotations exemplifies this perspective. Lucius described his experience of organizing a music festival in a conservatoire where he is based. He invited other colleagues of AMPMP to perform in this event. Apparently, Lucius recognized that the experience in AMPMP increased his awareness of several elements involved in a social event related to music performance. Such elements seemed not be conscious before. Particularly, his experience in the program stimulated Lucius to find evidence that could justify his decisions concerning all dimensions involved in music performance. Lucius seemed to be aware that just following external expectations and ideas concerning these dimensions cannot be enough to achieve his aims. According to him, the main achievement of AMPMP was to encourage his engagement with this epistemological search. In the same line of thought, Hector emphasized AMPMP stimulated him to become a critical professional who constantly reflects on his ideas and aims.

Table 9.2: Developing Self-Authorship: Epistemological Capacities

Developing a set of beliefs

I am currently organizing a music festival in my conservatoire and I decided to invite two colleagues from AMPMP to perform in that event. I am not an expert in production; I just like to participate in some initiatives. However, after my experience in the AMPMP, I think I am more conscious of what elements can affect the quality of a music event. Nowadays, I constantly question how could I expand my budget? How should I deal with advertisement? How can I find financial support? How can I negotiate my proposal with music producers? I don't expect the university to give me all these answers; but stimulating me to find them would be very important in my career. I would open my mind to new ideas and perspectives that could assist me to justify my decision. From my personal point of view this was the main achievement of AMPMP: encouraging me to find ideas and perspectives to justify my decisions. (Lucius, 25 years old, MMus)

Now I know that when I have a desired artistic outcome I have to find out the means to accomplish this on stage, instead of my early unconscious attitude of just doing things and letting it go. I think the program was very important in helping us to acquire such understanding. (Hector, 25 years old, MMus)

Some students also recognized that the program assisted them to connect theoretical insights to practical aspects. Lucius stressed that this connection needs to be expanded in higher education music institutions in order to stimulate students to find the evidence that can justify their own artistic and professional decisions. The following example suggests that some students perceive a mismatch between theory and 'hands on' activities, which in turn leads to demotivation regarding music-making in such pedagogical environments. Again, the role of AMPMP seems to be filling in this gap through the promotion of contextualized activities that can mimic possible situations experienced outside academia. According to these descriptions, AMPMP seemed to be recognized as a bridge between music industries and higher education that leads students to develop their own beliefs instead of only assimilating the expectations of others, as highlighted above.

Table 9.3: Developing Self-Authorship: Epistemological Aspects

Connecting Practice and Theory

The workshops proposed in the program were good examples of how to connect practice and theory. All the activities involved practical elements, such as how to disseminate an artistic proposal involving a consistent theoretical support. (Lucius, 25 years old, MMus)

In my opinion we should expand this program in order to bridge this gap between theory and practice. One goes to higher education very motivated to study composition but the theoretical overload ends up killing such motivation. It is quite common for students to realize that the course they chose has nothing to do with their expectations. I think this mismatch happens because of the theoretical overload in higher education: we can't be so theoretical. On the other hand, practice alone is not enough, otherwise how would one justify choices and opinions? The middle path is the balance between practice and theory, and I think AMPMP is a good example of how this balance can be achieved in higher education. This is a prototype that must be implemented in other universities. (Lucius, 25 years old, MMus)

One cannot develop practical experience just through reading and writing papers: hands-on is very important. Why don't higher education teachers stimulate us to produce our concerts? Why don't they ask us to find financial support? One doesn't need to be involved in big productions; just small experiences would be enough. We need to learn how to find the answers instead of assuming external opinions as the final answer to our questions. Based on all these things I think that AMPMP can be a good prototype to fill in the practical gap in higher education music institutions. (Lucius, 25 years old, MMus)

9.2.2 Intrapersonal Capacities

Four elements were associated with the contribution of AMPMP to development of the intrapersonal capacities of self-authorship: (i) increasing self-knowledge, (ii) recognizing artistic identity and purposes, (iii) (re) connecting internal values and current activity and (iv) realizing the potential of the artistic activity. Students recognized that AMPMP encouraged them to critically analyse themselves. Such capacity was also accepted as an important tool for successfully navigating in music industries. Lucius referred several times in his interview to the program allowed him to engage in such self-assessment, which seemed to be lacking in his experience of higher education. The following examples highlighted that such self-assessment, encouraged in AMPMP, can lead students to increase their self-knowledge and their perspectives about music industries. According to Lucius, increasing self-knowledge may be more important than the achievements behind an artistic proposal.

Table 9.4: Developing Self-Authorship: Intrapersonal Capacities

Increasing Self-Knowledge

The most important thing was to open our minds and stimulate us to analyse ourselves. Such analysis allows us to recognize new perspectives and attitudes. (Lucius, 25 years old, MMus)

The program enriched our self-knowledge. This is definitely more important than our artistic proposal, because our proposal is closely related to the resources available. If I were involved with chamber music, I would develop an artistic proposal inspired by this instead of presenting a concert of Latin American music as I did. The key point in AMPMP was the opportunity to develop the capacity to assess ourselves, which will be highly important in future situations. (Lucius, 25 years old, MMus)

Moreover, students emphasized that AMPMP encouraged them to define an internal sense of self, based on their own artistic identity and purposes. Even when their artistic proposal was not totally achieved in the program, the experience of thinking of music performance as a communicative event based on *DAO* stimulated some students to transcend the structural understanding of music. This search seemed also to bring to light students' purposes regarding music-making. Some students asserted that they had not experienced this before.

Table 9.5: Developing Self-Authorship: Intrapersonal Capacities

Recognizing Artistic Identity and Purposes

It helped me to find my own identity and purpose in my artistry. My artistic proposal is not concluded but I think I am more genuine as an artist than before. I think I can express something that really comes from me. (Hector, 25 years old, MMus)

Before the program I didn't ascribe importance to my artistic purposes and affective communication with the audience. I used to conceptualize music as something structural, so my function as performer was not important. I was extremely focused on the elements of the musical discourse. (Hector, 25 years old, MMus)

Apparently, the program also stimulated students to (re-) connect internal values with current activity. Particularly, Janis assumed her attempts to promote this connection in her piano lessons existed, but they were unsuccessful. On the other hand, the artistic activities proposed by AMPMP allowed a scenario that was not experienced by some of these higher education students. Such openness illustrates how *DAO* can be favoured in environments where students are free to explore what they want artistically. Particularly, in the case of Janis this openness

led her to realize that some points in her artistic proposal should be rethought, taking into account the resources available. Janis assumed responsibility for her own actions and opinions concerning her artistic proposal.

Table 9.6: Developing Self-Authorship: Intrapersonal Capacities

(Re-) Connecting Internal Values and Current Activity

When I was a child I used to listen to popular music, such as bossa nova and MPB, so piano and classical music were something parallel, you know? During the activities proposed by AMPMP I could connect the music I loved with my instrument in an environment with no judgments. Some time ago I tried to do the same in my piano lessons but it wasn't allowed to because I had to follow the rules. In this sense the program was very important to me because it gave a chance to do what I really wanted to do artistically; there were no strings attached. I could include several other things in my artistic proposal as you know, but I didn't do it because I realized that it would be quite difficult. But what really matters? It was my decision! (Janis, 26 years old, MMus)

Apparently, the program also assisted students to realize the potential of their artistry. Axel said his experience in AMPMP allowed him to increase his confidence to follow his passion for composition. The performances produced by the program stimulated him to present his musical works, which received a good feedback from the audience. Axel confessed that he was so focused on the idea of being an interpreter that one aspect of his musical identity was almost neglected: he had never believed in himself as a composer. In the same line of thought, Raul suggested that AMPMP reinforced his confidence in his artistic path.

Table 9.7: Developing Self-Authorship: Intrapersonal Capacities

Realizing the Potential of the Artistic Activity

The performances I played in the program had such good feedback that I got stimulated to show my own compositions. I never believed in myself as a composer, so I didn't pay much attention to my own music. Even now I think I should pay attention, but I am very attached to the idea of being an interpreter. However, the program helped me to realize that such creative activity can have a huge value and this was very significant for me; realizing that my music can be good enough. I think this is more a personal achievement than anything else. (Axel, 33 years old, Ph.D.)

The Program helped me to rediscover my confidence. In several meetings I realized that my perspectives concerning performance and career were going in a good direction. (Raul, 39 years old, Ph.D.)

9.2.3 Interpersonal Capacities

According to the student musicians, the AMPMP encouraged them to establish professional relationships in music industries. Students emphasized that the activities proposed by the program promoted a deeper awareness of how negotiations with music producers and cultural venues can be explored.

Table 9.8: Developing Self-Authorship: Intrapersonal Capacities

<p><i>Searching for a Relationship with Music Industries</i></p> <p>Because of the program I am changing my way of approaching the places where I am interested in playing. I am now spending time reflecting on which places I could offer my artistic proposal. (Hector, 25 years old, MMus)</p> <p>Other aspects that I liked a lot were those ‘semi-academic’ experiences, you know? A good example was the workshops and sessions where we could discuss how to advertise a music concert. It’s obvious I have experience of doing this, but the program helped me to realize the potential of other elements that can enrich my perspectives on how this issue can be explored. (Lucius, 25 years old, MMus)</p> <p>This project had very interesting aspects, such as encouraging us to reflect on how to deal with a music producer. (Lucius, 25 years old, MMus)</p>

9.3 (Re-)Classifying Artistic Practices

According to the perspectives proposed in Chapter 5, AMPMP should encourage (re-)classification of dominant structures – mostly hierarchical structures (e.g. pedagogical models based on the Paris Conservatoire concepts). Students were free to deconstruct existing conventions in music performance, which in some circumstances constrain the achievement of *DAO*. Following this line of thought, data analysis revealed four aspects which were positively associated with this pedagogical approach: (i) rethinking artistic practices; (ii) connecting other artistic approaches; (iii) redefining music performance and artistry; and (iv) breaking down ‘walls’ in higher education music institutions.

The following examples highlight these aspects. Hector suggested that the opportunity to establish contact with colleagues with different levels of experience and backgrounds allowed him to rethink his music-making activity, realizing his potentialities as an artist. Based on this perception, he suggested that in his

personal opinion the experience of AMPMP was more useful than the instrumental lessons.

Table 9.9: (Re-)Classifying Artistic Practices

<p><i>Rethinking Artistic Practices</i></p> <p>It was really beneficial! From my personal point of view, it was more useful than instrumental lessons which were the main point of interest for me when I arrived in Portugal. It was something new for me. The contacts established with other colleagues led me to rethink my music-making in such a way that I could realize how my artistry could be expanded. (Hector, 25 years old, MMus)</p>

The opportunity to declassify existing conventions in music performance allowed musicians to have a dialogue with other existing creative approaches. During the 1st phase, Hector expressed his willingness to connect his music-making activity with other artistic manifestations than music. In the AMPMP, this willingness seemed to be achieved through the inclusion of scenic elements in his concert.

Table 9.10: (Re-)Classifying Artistic Practices

<p><i>Connecting Other Artistic Approaches</i></p> <p>I never thought that I could include scenic elements in my concerts, because most musicians do the same everywhere. In AMPMP I could achieve this aim. (Hector, 25 years old, MMus)</p>

In this line of thought, Axel reported that the AMPMP assisted him to redefine his concept of music performance. According to him, the program stimulated a reflection that started earlier than the 1st phase. The activities proposed allowed Axel to explore the conclusions reached through such reflections.

Table 9.11: (Re-)Classifying Artistic Practices

Redefining Music Performance and Artistry

The program helped me to rethink my concept of public performance as well as my concept of an artist. I remember we talked about these issues before the program. I used to read some stuff about this topic before the program starts, but AMPMP was an encouragement to explore these things in a systematic way. (Axel, 33 years old, MMus)

Lucius's description seems to summarize the potentiality of AMPMP: breaking down a perceived 'wall' regarding artistic practices in higher education music institutions.

Table 9.12: (Re-)Classifying Artistic Practices

Breaking Down 'Walls' in Higher Education Music Institutions

Perhaps my colleagues could have other perspectives but in my opinion this program can be a good prototype of how to break down some existing walls in higher education. (Lucius, 25 years old, MMus)

9.4 Offering Artistic Music Performance Mentoring

Mentoring is a typology of interaction that takes into account the whole person rather than just focusing narrowly on transmitting a specific professional skill required to meet an immediate challenge (Renshaw, 2009). According to the author, such typology considers the individual in a broad context and recognizes the interdependence of personal and professional development. This interaction stimulates students to reflect on who they are, what they do and how to connect what they do with the external world.

Based on the framework proposed in Chapter 4, the achievement of *DAO* in higher education music institutions is associated with an educational environment where students are stimulated to engage in such reflection. The examples here described illustrate how AMPMP can be the place for mentoring in higher education music institutions. Students reported that the stimulation of such self-reflection was the key point behind the program. For some of these students, this reflection was almost non-existent before.

Table 9.13: Offering Artistic Music Performance Mentoring

<p><i>Encouraging Self-Reflection</i></p> <p>The program stimulated us to rethink our artistic practice as well as our relationship with such practice. In my personal view this was fundamental. (Janis, 26 years old, MMus)</p> <p>The main contribution was encouraging us to reflect on things that were never thought about before. (Andy, 25 years old, BMus)</p>

In some cases, this self-reflection seemed to contribute to the identification of *DAO*. The example below illustrates that the experience in AMPMP assisted Hector to recognize his *DAO* in music performance. This recognition allowed him to avoid an unconscious attitude concerning his artistic practices. The questions put during AMPMP stimulated the search for answers on several topics, which he had never thought about.

Table 9.14: Offering Artistic Music Performance Mentoring

<p><i>Identifying DAO</i></p> <p>I think the program stimulated me to find what I want, in questioning myself on why I choose this and not that, instead of my common unconscious attitude of doing what is easier. (Hector, 25 years old, MMus)</p> <p>There were so many questions asked during the program that I didn't know how to answer because I have never thought about those topics (...) The program stimulated me to rethink my position as an artist. Nowadays, I reflect on what I want to communicate; what I want to achieve on the concert platform. (Hector, 25 years old, MMus)</p>

The definitions of mentoring founded in the literature reinforce the importance of challenging students to pursue something that they want. Axel reported how this aspect helped him to explore his artistic creations. Apparently, he did not pay attention to his own potential as a composer before AMPMP. Moreover, the discussions encouraged him to advertise his concerts using his own name, instead of ‘Percussion Recital’ as he used to do. This aspect was considered by him to be a new strategy to bring his artistry closer to the audience.

Table 9.15: Offering Artistic Music Performance Mentoring

Encouragement to Follow New Artistic Paths

The program stimulated me to create my own music, something that I had always wanted to do. Composition was like a hobby, you know? I have never believed in the potential of my own creativity, so I didn't disseminate my music. During the sessions, workshops and performances promoted by the program I realized that I should pay some attention to this artistic path. (Axel, 33 years old, Ph.D.)

I wasn't convinced that a standard percussion recital could fulfil my artistic proposal. I never liked those labels such as 'classical music' and 'classical percussion', but I didn't know why. Our conversations in the program helped me to realize what bothers me regarding such questions (advertising a concert as a percussion recital instead of using the artist's name only). It's obvious that there are a lot of things that really disturb me in the classical music world; so many aspects need to be further discussed. However, recognizing my artistry regardless of the label associated was a good insight because it helped me to locate what I do in the real world. I think I am closer to that world now than before. (Axel, 33 years old, Ph.D.)

9.5 Empowering Critical Thinking

Problematizing Education places the student as a human being who looks to insert himself into the world, rather than just assume a passive adjustment to the stratified categories in society (Freire, 1996). A first step to deconstruct existing traditions requires the problematizing of artistic practices (i.e. critical thinking), as suggested by the conceptual framework of *DAO* described in Chapter 4. The following examples highlight how the discussions at the AMPMP brought to light some constraints regarding the relationship between music performance, higher education music institutions and music industries. Particularly, these examples illustrate how AMPMP stimulated students to criticize their 'reality' through critical debates. According to some students, AMPMP promoted debates that covered aspects recognized as problematic by them. Sometimes, these aspects are scarcely debated in higher education, at least from the point of view of some participating musicians.

Table 9.16: Empowering Critical Thinking

Criticizing 'Reality'

We spend a lot of time practising without thinking of how we can disseminate our artistic work. Perhaps the connection between artistic practice and career planning could be a possible solution to avoid this lack of professional awareness among music students. Many students realize that it is needed much more than just practicing to successfully navigate in music industries. In my opinion, one of the aims behind AMPMP is promoting this connection between career planning and artistic development. The gap between these two branches seems to be quite evident in higher music education. (Janis, 26 years old, MMus)

I really enjoyed all sessions and seminars, particularly that workshop given by Julia. My opinion isn't based on the fact that she is a pianist; she didn't talk about the piano actually. I found that she brought to light a reality that is quite common among music students; most of them aren't realistic about the music industries. As musicians we want to make a living performing, but we don't have any notion about the things behind this desire. That workshop helped us to realize these things. (Janis, 26 years old, MMus)

In this line of thought, students complained about a perceived lack of critical debates in higher education. In some cases, they recognized that this absence of support is evident for those who are not interested in following an academic career. Again, AMPMP was mentioned as a means to fill in this gap. The activities concerning music industries proposed in the program stimulated debate on common doubts that seemed to be hardly discussed in some institutions. This scenario sometimes leads to naïve beliefs regarding professional life. Some students come to higher education music institutions dreaming of a performance career (Bennet, 2007), but they are not encouraged to reflect on their potentialities to follow such a dream. In this sense, the debates promoted in AMPMP were considered to be a powerful mechanism by which to struggle with naïve beliefs that surround music performance and career.

Table 9.17: Empowering Critical Thinking

<p><i>Encouraging Critical Debates</i></p> <p>The debates in the AMPMP helped us to think deeply about music industries. All the things discussed in these debates were practical and useful. Most of us came here to study music, but what happens after that? My professional life is my exclusive responsibility? Why must I do everything myself? (...) As we discussed before, people come to higher education, but they are not encouraged to follow their dreams. I think this program would be a good means to fill in this gap. (Lucius, 25 years old, MMus)</p> <p>From my critical point of view, higher education music institutions just help those who are interested in an academic life. No teacher encouraged me to thinking critically. Before AMPMP I didn't have any idea of what a portfolio means. Now I think this will greatly impact my future as a musician. (Baden, 33 years old, MMus)</p> <p>This critical debate must be further stimulated. Students must be challenged to rethink their views. They must be asked about topics that they hadn't reflected on before. Sometimes students are not conscious about what a recital means, but they want to make their living by performing classical music recitals. (Axel, 33 years old, Ph.D.)</p>
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9.6 Building an Engaged Learning Environment

An engaged learning environment assumes that both students and educators must share the responsibility for the teaching-learning environment. According to the students who took part in the AMPMP, the program brought to higher education an atmosphere where musicians could think artistically with no strings attached.

Table 9.18: Building an Engaged learning Environment

<p><i>Stimulating Artistic Freedom</i></p> <p>What most attracted me in the program was the fact that there was space where I could think artistically with no strings attached, such as being evaluated or needing to fulfil someone else's expectations. The program allowed me to show more of my creations as an artist, and I loved that. (Axel, 33 years old, Ph.D.)</p>
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Some musicians emphasized the benefits behind discussions of different perspectives brought by other colleagues with different backgrounds. According to some of them, this opportunity enriched the pedagogical environment. The lack of assumed hierarchical positions among students facilitated the interchange, which was not common for some of them. This respectful and collaborative learning was recognized as a positive contribution for decision-making in future situations.

Table 9.19: Building an Engaged learning Environment

<p><i>Promoting Respectful and Collaborative Learning</i></p> <p>I found it very interesting talking with musicians from other types of background than Western art music. It was very useful to understand how they think. Even in moments where different perspectives shocked me, I could pick up elements that could complement each different vision of performance and career. (Lucius, 25 years old, MMus)</p> <p>I found the idea of promoting an environment for discussing and sharing ideas to be very good. I can't see anything like this in higher music education. Sometimes institutions seem like a bubble, you know? (Janis, 26 years old, MMus)</p> <p>It wasn't about learning new things, but creating a moment for self-reflection and critical thinking. Such a contribution will definitely help me to make decisions in the future. (David, 28 years old, MMus)</p>
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A recognized feature of an engaged learning environment is openness for students to get involved in teaching. Because of this, AMPMP opened space for musicians to develop and present workshops on topics in which they have some expertise. This opportunity seemed to contribute to participating musicians who engaged in this practice. Some of them perceived this opportunity as a means to developing awareness of their strengths and weaknesses.

Table 9.20: Building an Engaged learning Environment

<p><i>Engaging Students in Teaching Activities</i></p> <p>Despite the reduced audience, the workshop that I gave made me very happy. It was particularly interesting because I was not studying those matters, so I decided to use that opportunity to rethink a lot of different issues concerning my own artistic proposal. (Raul, 39 years old, Ph.D.)</p>

9.7 Summary

This chapter presented students' perspectives concerning the potentialities of AMPMP. Particularly, it aimed to identify how such a program assisted them to nurture their *DAO*. Such perspectives came mostly from the semi-structured interviews conducted at the end of the activities proposed by the program. Data analysis revealed four themes regarding the role of AMPMP in higher education music institutions: (i) developing self-authorship; (ii) (re-)classifying artistic practices; (iii) offering artistic mentoring; (iv) empowering critical thinking; and (v) building an engaged learning environment in higher education.

Generally, the results suggested that participants recognized that AMPMP might be an example of an engaged learning environment in higher education music institutions. Such an environment allowed artistic freedom in a respectful and collaborative learning experience. The artistic mentoring offered by the program encouraged students to practise self-reflection, which helped them to identify their own *DAO* even when such conceptualization encompassed new artistic paths. According to the participants, the pedagogical approaches adopted fostered such reflection, which was achieved mainly through critical debates that opened space for criticizing current paradigms that surround performance practices.

Participating students recognized the development of the capacities associated with self-authorship (i.e. epistemological, intrapersonal and interpersonal) during the activities proposed in the AMPMP. Concerning the epistemological capacities, the results suggested that the program might help musicians to acknowledge new perspectives, develop a set of beliefs, and to connect practice and theory. Regarding the intrapersonal capacities, these data brought to light that the program could assist musicians to increase their self-knowledge and recognize artistic identity and purposes. Moreover, the ability to (re-) connect internal values and current activity, and to realize the potential of the artistic activity, were also emergent achievements reported by students. Finally, musicians recognized that the program encouraged them to establish professional relationships in music industries (i.e. interpersonal capacity).

Although the data presented in this chapter require further exploration, these participating students broadly recognized the potentialities of AMPMP. These musicians seemed to agree that this complementary approach (AMPMP) acknowledged that music performance could be approached as an event in which mastering a repertoire or even a specific instrument is not the final goal. The conceptualization and promotion of students' *DAO* is the ultimate goal, even when these include experimentation with different instruments, musical styles and other forms of art. This principle of an extensive grounding and versatility might prepare the students to engage as performers who meet the demands of the music industries. The mentoring program proposed here (AMPMP) aimed to stimulate

debate about musical careers allowing for observation of the development of students' *DAO* in performing music in natural settings.

CHAPTER 10: DISCUSSION

10.1 Introduction

This thesis explored *Desired Artistic Outcomes (DAO)* that higher education students aim to achieve as performers in music industries. In music performance, *DAO* are recognized as the aesthetic concepts that performers aim to accomplish on the concert platform. Such an internal ideal is part of the subjective world of performers which plays an important role in their social status (Persson, 2001). The author suggests that there is still a lack of knowledge about musicians' *DAO*. Particularly, research on how *DAO* can be nurtured in higher education is still scarce. Such a lack of encouragement was pinpointed as one of the main reasons for a difficult transition from student to professional life (Bennet, 2007; Creech et al., 2008; Perkins, 2012). Based on this scenario, the importance of mentoring environments in higher education, particularly concerning the teaching of music performance, has been highlighted in the literature as a possible means to fill in this gap (Gaunt et al., 2012; Perkins, 2012; Sloboda & Ford, 2013). However, empirical attempts to develop and implement such mentoring environments in higher education music institutions are still scarce (Bennett, 2012; Creech et al., 2008; Gaunt et al., 2012).

Founded on these premises, the aim of the present research is to propose a mentoring program that can assist higher education music students to promote their *DAO* as performers in the music industries. In order to reach this aim the present thesis addresses the following questions: (i) How do higher education students conceptualize their *DAO*? (ii) How could *DAO* be achieved? (iii) What are the challenges faced by higher education students to achieve their *DAO*? (iv) How can higher education students be assisted to nurture their *DAO* as performers in music industries? (v) How can a mentoring program assist higher education students to nurture their *DAO*?

Following a Design Science Orientation (DSRO), the present thesis started with the development of a theoretical framework (i.e. theory building) based on the triangulation between three different branches: (i) a multidisciplinary literature

review and (ii) two exploratory studies. This framework allowed a perspective concerning conceptualization, challenges, achievement and the role of higher education music institutions in assisting students to nurture their *DAO* as performers in the music industries to be constructed. Based on this perspective, AMPMP was developed and implemented. Following this step, a naturalistic inquiry structured as ethnographically informed research was proposed; its aim was to verify the potentialities of the mentoring program and the pertinence of the theoretical framework proposed in this thesis. The inquiry was focused on three main elements, taking into account the research questions: (i) students' perspectives on *DAO* (i.e. conceptualization, challenges and achievement of *DAO*); (ii) action (students' attempts to promote their *DAO* in the AMPMP); and (iv) promotion (students' perception of how the mentoring program had assisted them to promote their *DAO*). The triangulation between the theoretical perspective and the results reached through the naturalistic inquiry allowed the present thesis to provide insights into the conceptualization, challenges and achievement *DAO*, its promotion in higher education music institutions and the potentialities of the AMPMP.

Although previous studies have highlighted that questions raised by such an investigation would be difficult to answer - partially due to the lack of cooperation between those actively involved in higher education (Gaunt, 2011), the present investigation seemed to reveal some elements that contribute to the understanding of the complex phenomena underlying this research subject. Students were encouraged to speak freely about their views and opinions during data collection. In this sense, the active interaction established between peers in AMPMP also facilitated a common understanding of personal experiences of music performance, and thus a common trust for the provision of meaningful and truly spontaneous opinions.

This chapter discusses the main results achieved through the naturalistic inquiry, taking into account the theoretical perspectives presented in Part I on the topics behind the research questions addressed (i.e. conceptualizations, challenges, achievements, nurture and the role of AMPMP).

10.2 How do higher education students conceptualize their desired artistic outcomes?

The theoretical framework presented in Part I (Chapter 4) recognized music performance as a social, limited, multidimensional and communicative activity, where performers create a context based on the definition of relevant properties (e.g. repertoire, structure of the program, typology of relationship with audience), which are shaped by their desired outcomes (i.e. *DAO*). Following this line of thought, *DAO* was conceptualized as the performer's personal willingness to communicate an affective idea derived from the individual's social context, professional goals, musical preferences and current and past performance experiences, applying embodied technical and interpretative skills, and affording individual physical and mental characteristics. Such *DAO* involve five dimensions of what should be conveyed:

- i. *meaningful representation of the artistic product* - the development of an affective pattern regarding the repertoire;
- ii. *structure* - the procedural aspects of the musical discourse. Structure involves the development of a clear idea of how to deal with technical and interpretative issues;
- iii. *narrative* - the discourse itself. Narrative comprises the creation of a script for the concert, which articulates the elements of the second dimension;
- iv. *performer's behaviour* - that consists of the attitudes of the performer and even how to act on stage (i.e. the ability to avoid unnecessary physical tension that constrains the artistic expression);
- v. *social event* - the ritual that surrounds the artistic manifestation. In such a ritual, musicians seek to communicate affectively and effectively with the audience.

According to the perspectives discussed in the theoretical framework, *DAO* develop through three main elements that co-exist and interact in multiple dimensions (Chapter 4 - Figure 4.1): (i) the environment; (ii) the music-making; and (iii) the performer. This perspective assumes that the performer's conceptualization, present experiences, social contexts and professional goals

shape the conceptualization of *DAO*. When one of these elements is missing or reduced in some way, students feel that they cannot achieve their intentions. This model suggests that *DAO* might not be inculcated, but only stimulated, by others.

The naturalistic inquiry seemed to confirm the conceptualization of music performance here presented meeting students' ideas. Most of the participants in AMPMP were interested in developing an artistic context where *DAO* was the core element. This internal conceptualization emerged from professional expectations, values and references (i.e. as suggested in the theoretical framework). Moreover, this study confirmed that students seem to search for more than technical and interpretative control on stage, as suggested by other authors (Papageorgi & Creech, 2014). Yet, concerns about combining such interests with social and professional demands (Bennet, 2007), mainly about the relationship with the audience, were also confirmed. The results here presented demonstrate that these participating musicians share some new perspectives concerning the current paradigm of the relationships between performers and audiences. According to Sloboda (2013), such a relationship is shaped by four main dimensions, which were discussed in Chapter 1: established versus new, passive versus active, impersonal versus personal and predictable versus unpredictable. The authors suggest that the Western art music is commonly influenced by established repertoire, an impersonal attitude by the performer, high levels of predictability and a passive attitude by the audience. Apparently, this scenario is the rationale for an existing 'crisis' regarding audience attendance. In order to reverse this scenario, musicians might adopt an improvisatory approach, talking to the audience and allowing them to ask questions and knowing about the enthusiasm behind the artistic practice (Sloboda & Ford, 2013). To a certain extent, the results here presented suggest that most of these participating musicians are looking to implement some of these ideas in their artistic practice.

Concerning the dimensions of *DAO*, the results revealed that the role of meaningful representation is controversial among students. These results meet existing perspectives discussed by other authors on the use of imagery in music (Clark et al., 2011). On the other hand, perspectives on the over-importance given to technical and interpretative skills strongly emphasized by other authors (Ford &

Sloboda, 2013; Hallam, 2008; Windsor & Bezenac, 2012) seemed not be idealized by most of these students. Students who participated in AMPMP aimed to develop naturalness on stage. According to them, such naturalness allows them to establish effective communication with an audience. The results also revealed the interest in establishing a solid relationship with the audience. Although this finding has been widely recognized by other authors (Hallam, 2008), this thesis revealed a desire to break with canonical practices in Western art music. Once more, the ideas proposed by Ford & Sloboda (2013) seemed to gain agreement from the participants of AMPMP, who sought to develop an artistic proposals based in new repertoire, active involvement of audience, unpredictability and personal relationship with audience.

On the other hand, this study revealed some dichotomies behind the social dimension of *DAO* that seem to be shaped by the existing discourse from the nineteenth century. Particularly, perspectives that differentiate musicians from artists and performers from entertainers were identified. The ideal of following an artistic path based on the search for being an entertainer seems to be source of prejudice among students, mainly when such a search revealed a lack of technical and interpretative proficiency. This idea might encourage further debate on the use of terms such as ‘Western art music’ (Davidson, 1997) and expertise (Ericsson, Charness, Feltovich, & Hoffman, 2006). The pertinence of such terms may be widely discussed in the current paradigm of the music profession (Bennet, 2007; Dawn Bennett, 2008).

10.3 How could desired artistic outcomes be achieved?

The theoretical framework suggested self-authorship (i.e. the capacity to internally define a belief system and identity that coordinates mutual relations with others) is a key element in achieving *DAO* as a performer in music industries (Baxter Magolda & King, 2004). As described in Chapter 2, self-authorship involves an epistemological foundation, intrapersonal foundation and interpersonal foundation. In order to negotiate *DAO* in music industries (i.e. interpersonal foundation), a musician should be able to combine artistic integrity with a set of skills like those expected of people who choose to set up a small business. The

integration of artistic integrity and interpersonal foundations allow a musician to align subjective and objective elements of a musical career (Perkins, 2013). This integration enables a musician to be flexible and to redefine *DAO*, taking into account the unpredictable scenario of the artistic practice in music industries. Although several authors suggest the importance of developing critical thinking and self-reflection in higher education in order to successfully navigate in the music industries as a performer (Bennet, 2007; Gaunt et al., 2012; Gaunt & Westerlund, 2013; Papageorgi & Creech, 2014) the role of self-authorship in that process has been scarcely debated in the existing literature (Weller, 2012). In this sense, the results here presented, which explore the elements in each foundation of self-authorship in the light of *DAO*, were almost non-existent so far. The results reached through the naturalistic inquiry highlighted the importance of following one's beliefs instead of adopting external models just to fulfil others' expectations of good practices in music-making (as suggested by self-authorship). Moreover, the recognition and respect of one's capacities and tastes were also associated with reduced levels of maladaptive performance anxiety. Some musicians also asserted that such ability is a powerful means to overcome performance anxiety and catch the audience.

Notwithstanding the dimensions of self-authorship, students emphasized the importance of two elements which were integrated in the framework presented in Chapter 4: (i) reconciling romanticized ideals with realistic experiences, and (ii) a capacity to negotiate *DAO* taking into account the demands of a career involving music performance in music industries. Concerning the first aspect highlighted (i.e. reconciling romanticized ideals with realistic experiences), the experience in AMPMP revealed that students who sought to develop an artistic project harmonized with their own experience in music performance, embodied capacities and technical resources, were those able to achieve this. During the program, openness to experimentation seemed to be quite misunderstood. Some participant musicians seemed to define their proposals without considering the applicability of their ideas. This does not mean that students cannot experiment with different artistic approaches; rather this can be of paramount importance. However, what these results seem to emphasize is the significance of understanding *DAO* instead

of deliberately exploring artistic ideas without any purpose and reflection. In this sense, the opportunity to experiment with different artistic approaches in higher education, as suggested by other authors (Bennet, 2007; Ford & Sloboda, 2013; Gaunt et al., 2012; Perkins, 2013), can be not enough; students need to be challenged to reflect on the applicability and reliability of their ideas. This procedure can be a source of evidence to justify future decisions and points of view. Moreover, the results here presented suggested that innovation could be a key element in the achievement of *DAO* in music industries. This perspective seemed to be welcome to the students who attended AMPMP even when some of them recognized the importance of conservative views in this scenario. Looking for these contrasting points of view, the results suggest that the recognition of different voices can be important for a healthy dialogue concerning artistic proposals in music industries. In summary, innovation does not necessarily meet negative criticisms to tradition; rather, such creativity should expand artistic possibilities, instead of constraining something. Even when creativity has been strongly emphasized by other authors (Burnard, 2012), this thesis called attention to the importance of a respectful negotiation between ‘conservative’ and ‘innovative’ points of view, respecting both sides.

Concerning the second point (i.e. a capacity to negotiate *DAO* taking into account the demands of a career involving music performance in music industries), the results emphasized that more than innovating or following existing tradition, the capacity to be engaged in an artistic proposal with persistence might be highly important for the achievement of *DAO*. During the AMPMP, successful examples seemed to be those projects where continuity was an ever-present feature. Sometimes an interest in innovation and a lack of focus on a musical career can constrain such a feature. The participating musicians sought to be different, sometimes being able to engage in different roles (e.g. musician, dancer or actor). Nowadays, this idea might be valued, but at the same time it can result in the development of several projects with a short lifespan. There were examples in AMPMP that justify the pertinence of this idea. Axel looked to present different repertoire in all concerts, but in the end he was not able to perform in most of the performances offered by AMPMP. On the other hand, Hector just consolidated his

proposals at the Final Performances, after experiments in previous concerts. The difference between these cases seems to be the commitment to DAO. Hector was seeking to understand what he wanted to achieve artistically, while Axel seemed to be interested in using the concerts to present new repertoire. Although this result is supported by students' reports, discussions on this topic are relatively scarce in the literature of music performance teaching, so it needs to be further explored. Furthermore the outcomes here presented suggest that even when students recognize that collaboration and networking with professionals from different areas are of paramount importance, most of them emphasized that young performers should be able to conceptualize and produce their own proposals. This does not mean that artistic and executive producers are not needed; rather, self-production seems to involve the capacity to make decisions and put such decisions into practice. This idea agrees with the professional music skills presented in Chapter 1, which shape the interpersonal dimension of self-authorship. However, self-production is still scarcely discussed, although debate on the music industries has blossomed in recent decades.

In summary, this thesis suggests *DAO* could be achieved successfully in musical industries through the development of self-authorship. This capacity can help students to negotiate such internal artistic conceptualization in the light of an self-produced artistic proposal with a perspective of continuity. This idea does not propose that musicians should be rigid in their conceptualizations, rather that flexibility and reflection are needed to promote a deep understanding of *DAO*.

10.4 What are the challenges faced by higher education students to achieve their desired artistic outcomes?

The theoretical framework presented in Chapter 4 suggests that students seem to be challenged by the existing discourse regarding musical interpretation. Such discourse emphasizes the importance of fulfilling composers' intentions, encouraging musicians to pursue an ideal of virtuosic technique and adherence to rules of 'historical authenticity' (Ford & Sloboda, 2013). Such rules seems to value specialising in a single instrument or vocal type, which in turn leads musicians to incorporate actions that deliberately go against the characteristics of the

instruments that are used (Windsor & Bezenac, 2012). This scenario, based on impositions and hierarchies, seems to constrain the development of a unique artistic identity and consequently *DAO*. To a certain extent the experience in AMPMP highlighted the perspectives above. The triangulation between the theoretical framework and the results of the naturalistic inquiry confirmed the three types of challenges highlighted in Chapter 4: epistemological, interpersonal and intrapersonal.

These challenges seem to indicate that some students adhere to rules of tradition and historical authenticity, looking for being adapted to institutional conventions (i.e. interpersonal challenge). Such adaptation requires that students search for, among any other aspects, the development of virtuosic technique, instead of artistic communication with an audience. These aspects were found in some students in AMPMP who recognized the search for shaping their ideas taking account of historical rules. These perspectives also support other aspects in the present scenario: the search for recognized teachers who ‘confirm’ students’ ideas instead of encouraging the development of an internal set of beliefs, as suggested by Baxter Magolda and King (2004). This scenario sometimes leads students to develop naïve views concerning music industries; consequently their *DAO* mismatches their ‘reality’ (i.e. epistemological challenge) This mismatch is called *mustopia* by (Bennet, 2007). In fact, the importance for higher education music institutions to encourage critical educational approaches and to declassify existing conventions in music performance is becoming urgent (Bennet, 2007; Gaunt et al., 2012; Papageorgi & Creech, 2014; Perkins, 2012, 2013). Fortunately, this aspect has been addressed by some institutions that realized the importance of the development of such ideas in their educational project (Lennon & Reed, 2012). Despite this, there is still room to emphasize the importance of critical thinking in music performance teaching. Even when other studies have highlighted such ideas, this thesis has brought to light specificities concerning this challenge that constrains *DAO*. These can enrich an understanding of how the pedagogical paradigm can be reconceptualised.

The lack of critical educational approaches in higher education as well as the historical discourse may also explain some of the intrapersonal challenges

emphasized by the present thesis. The results presented here suggested the recognition of their artistic identity seems still to be a struggle for some students who assumed a concern in satisfying external expectations (i.e. interpersonal challenge). This aspect has also been discussed in other studies concerning the development of a musical identity in higher education (Perkins, 2013). In fact, the existing learning cultures in higher education that emphasize specialisation in a single instrument or vocal type, or even following composers' intentions, might be a possible means to understanding this difficulty (Perkins, 2013). The importance of this identity for the achievement of *DAO* in music industries as highlighted by the present thesis reinforce the need of critical pedagogies in order to assist students to realize that following their ideas and opinions does not necessarily imply an attack on, or a refutation of, existing conventions. This respectful negotiation is designated as active tolerance (Karnal, 2008), and seems to be urgent in higher education.

In summary, there are epistemological, intrapersonal and interpersonal challenges that constrain the achievement of *DAO*. Such challenges are shaped by existing historical discourses that emphasized the importance of several conventions in music performance instead of artistic identity. The lack of critical approaches in higher education seems to feed such discourses, which in turn keeps some students unconscious of the scenario in music industries and the importance of taking responsibility for their own learning.

10.5 How can higher education students be assisted to nurture their desired artistic outcomes as performers in music industries?

The results achieved through the empirical study conducted in AMPMP supported the perspectives presented in Chapter 4 (theoretical framework) on how higher education music institutions could nurture students' *DAO*. The theoretical framework emphasized the importance of engaged learning environments based on mentoring relationships between students and artistic mentors (Hodge et al., 2009). This alternative should combine with insights provided by disciplines such as aesthetics, analysis, musicology (including ethnomusicology) and psychology (Lebler et al., 2009). Such environments might also facilitate the development of

evaluative expertise, which enables students to monitor and evaluate their own work while it is in progress (Perkins, 2013). This involves regular meetings, ideally with somebody removed from the central learning process in a safe, non-judgmental setting (Lebler et al., 2009). Moreover, the environment suggested here should be conceptualized to be transformative, reflexive and action learning, shaped by critical and collaborative dialogue as well as reflective conversations (Freire, 2014; Freire, 1996). According to this perspective, the encouragement of students to match their own preferences adopting a multi-genre approach, including other genres than music from the Western art music canon, would be of paramount importance (Gaunt et al., 2012). In engaged learning environments based on mentoring, the role of the artistic mentor might be to assist students to understand their *DAO*, taking into account previous learning experiences, conceptualizations of performance and expectations of a musical career.

10.6 How can a mentoring program assist higher education students to nurture their desired artistic outcomes?

Following the perspectives concerning the nurturing of *DAO* in higher education music institutions, AMPMP was conceptualized as an engaged learning environment that uses mentoring to foster problematizing education and declassification of pre-existing notions regarding artistic practices in order to foster self-authorship, the required skill to achieve *DAO* in music industries.

Students revealed several potentialities behind the implementation of AMPMP in higher education music institutions. The results presented in chapter 10 suggest that AMPMP might assist students to negotiate and achieve *DAO* through the stimulation of self-authorship. The pedagogical approaches proposed by the program (i.e. problematizing education and declassification) seemed to be highly valued by students. The teaching-learning relationship adopted (i.e. mentoring) facilitated students to develop such impressions. In fact, students recognized AMPMP as an environment that places students and mentors as partnerships (Hodge et al., 2009). Such a partnership, which seems to reduce hierarchies, facilitated the interaction of different artistic profiles. Students emphasized such

conditions as of paramount importance to thinking artistically with no strings attached.

Concerning the development of self-authorship, participating musicians assumed that AMPMP led them to acknowledge new perspectives, opening their minds to new possible connections concerning their music-making activity. Such acknowledgements consisted of finding relevant evidence instead of only following others' expectations. During the interviews, students assumed that the activities in AMPMP stimulated them to reflect on their own artistic identity, values and opinions, connecting past and present experiences in order to redefine the future. Yet, the development of this internal set of beliefs allowed some participating musicians to bring to light hidden artistic paths which they had not thought of as possible professional options. These features here appointed were the reasons used by students to indicate AMPMP as a means to promote connection between practice and theory through activities that mimic real life experience (as Experimental Performance), making students aware of musical industries. The collective discussions and individual sessions seemed to assist students to create a solid relationship with an audience.

Regarding the pedagogical approaches used, the experience in AMPMP highlighted the potential to declassify existing conventions in music performance. Discussions on the importance of reconceptualising musical practices and rethinking assumed concepts were conducted in several sessions. Apparently, these interests were driven by curiosity about connecting artistic approaches, since several students indicating their willingness to approach music performance as an artistic context created around *DAO*. This scenario seemed empower students, who were stimulated to create opportunities for criticizing dominant epistemological structures that constrain their *DAO*.

As highlighted in the last chapter, this program suggests that music performance could be taught as an event during which mastering a repertoire, or even a specific instrument, is not the final goal. The conceptualization and promotion of students' *DAO* is the ultimate goal, even when such a conceptualization includes experimentations with different instruments, musical styles and other forms of art. This principle of an extensive grounding and

versatility should prepare students for a smoother transition, as performers, into the demands of widely diverse music industries.

CHAPTER 11: FINAL THOUGHTS

11.1 Introduction

This chapter summarizes the main findings discussed so far concerning *DAO* and the role of AMPMP. The summary here presented is followed by the pedagogical implications and limitations identified in this thesis. Finally, some indications of future research are given, taking into account the current paradigm discussed in Part I and the results presented in Part II.

11.2 Desired Artistic Outcomes: Conceptualization, Challenges and Achievement

DAO was conceptualized as the performer's personal willingness to communicate an affective idea derived from the individual's social context, professional goals, musical preferences, and current and past performance experiences, applying embodied technical and interpretative skills according to individual physical and mental characteristics. Such *DAO* involves five dimensions of what should be conveyed: (i) *meaningful representation of the artistic product* - the development of an affective pattern regarding the repertoire; (ii) *structure* - the procedural aspects of the musical discourse. Structure involves the development of a clear idea of how to deal with technical and interpretative issues; (iii) *narrative* - the discourse itself. Narrative comprises the creation of a script for the concert, which articulates the elements of the second dimension; (iv) *Performer's behaviour* - consists of the attitudes or even an understanding of how a performer should act on stage (i.e. the ability to avoid unnecessary physical tension that constrains the artistic expression); and (v) *social event* - the ritual that surrounds the artistic manifestation. In this ritual, musicians seek to communicate affectively and effectively with their audience. According to theoretical perspectives discussed in the theoretical framework, *DAO* develop through three main elements that co-exist and interact in multiple dimensions (Chapter 4 - Figure 4.1): (i) the environment; (ii) the music-making; and (iii) the performer. This perspective assumes that performers' conceptualization, present experiences, social contexts

and professional goals shape the conceptualization of this internal conception. When one of these elements is missing or reduced in some way, students feel that they cannot achieve their intentions. This model suggests that *DAO* might not be inculcated, but only stimulated, by others.

This thesis suggests that *DAO* can be achieved successfully in music industries through the development of self-authorship. This capacity should drive students to negotiate their internal artistic conception in the light of an entirety and self-produced artistic proposal with perspective of continuity to be developed. However, there are epistemological, intrapersonal and interpersonal challenges that can constrain this process. Such challenges are shaped by existing historical discourses that emphasized the importance of several conventions in music performance. The lack of critical approaches in higher education seems to feed such a discourse, which in turn keeps some students unconscious of the scenario in music industries, as well as the importance of taking responsibility for their own learning.

11.3 Nurturing desired artistic outcomes: The role of AMPMP as a mechanism to connect higher education music institutions and music industries

This research emphasized the importance of engaging learning environments based on mentoring relationships between students and artistic mentors (Hodge et al., 2009). This alternative should combine insights provided by disciplines such as aesthetics, analysis, musicology (including ethnomusicology) and psychology (Perkins, 2013). Such environments might also facilitate the development of evaluative expertise, which enables students to monitor and evaluate their own work while it is in progress (Perkins, 2013). This involves regular meetings, ideally with somebody removed from the central learning process in a safe, non-judgmental setting (Lebler, 2013; Lebler et al., 2009). Moreover, the environment here suggested should be conceptualized to be transformative, reflexive and action learning, shaped by critical and collaborative dialogue as well as reflective conversations (Freire, 2014; Freire, 1996). According to this perspective, the encouragement of students to match their own preferences adopting a multi-genre approach, including other genres than music from the

Western art music would be of paramount importance (Gaunt et al., 2012). In engaged learning environments based on mentoring, the role of the artistic mentor might be to assist students to understand their *DAO* taking into account previous learning experiences, conceptualizations of performance and expectations involving a musical career.

Given the changes that have occurred in the music industries and the demands of their career offers, music institutions must re-assess student needs (Carey & Lebler, 2012; Eraut, 1994). Universities must prepare graduates who are able to approach the expectations of contemporary audiences in a versatile, employable market (Carey & Lebler, 2012). Such needs might be achieved by offering a program such as AMPMP, where the ultimate goal is to nurture *DAO* under an umbrella of endless possibilities. In this program, music performance is taught as an event during which mastering a repertoire or even a specific instrument is not the final goal. The conceptualization and promotion of students' *DAO* is the ultimate goal, even when these include experimentations with different instruments, musical styles and other forms of art.

11.4 Pedagogical Implications

The results presented here highlighted the importance of understanding *DAO* in order to assist higher education music students to achieve their desired outcomes in music industries. The conceptualization of *DAO* here discussed confirmed the importance of more investigations regarding the subjective world of music performers, as suggested by Persson (2010). The conceptualization of *DAO* as a multidimensional concept shaped by past experiences, values, artistic references and expectations concerning music-making reinforce the need to promote educational strategies where the individual is approached as a human being, with a multifaceted artistic experience that must be considered (Gaunt et al., 2012). In this sense, this thesis suggests that artistic development and career planning should not be dichotomized, in order to promote a solid educational experience in higher education music institutions, where different opinions can cohabit in a respectful teaching-learning environment. The results also showed evidence of a dichotomization regarding *DAO*. Differences between artists versus

musicians and performers versus entertainers emerged. Such results suggest that institutions might explore a theoretical understanding of these concepts in order to avoid the blooming of prejudiced views behind artistic practices.

Concerning the achievement of *DAO* in music industries, the insights here discussed emphasized the importance of building a set of beliefs and identity based on a healthy connection between past experiences, expectations and values (i.e. self-authorship) (Baxter Magolda & King, 2004). The development of self-authorship in higher education music institutions seems urgent, even when other authors indicate that changes are taking place (Lennon & Reed, 2012). Baxter Magolda and King (2004) asserted that self-authorship encompasses three different dimensions: epistemological, intrapersonal and interpersonal. This thesis explored the particularities of such dimensions in music performance teaching. These insights offer a possible means to guide higher education music institutions on how to feed self-authorship in their programs.

Concerning the challenges to achieve *DAO*, the results here presented brought to light that even Ph.D. students face some challenges regarding the dimensions of self-authorship. The qualitative research illustrated particularities of these challenges, emphasizing a concern in attending pre-established conventions behind music performance in order to be accepted by a community of musicians. Yet, some musicians seem not to consider their own integrity in the search for such acceptance. These perspectives reinforce the need to establish a productive discourse based on active tolerance (Karnal, 2008), where different artistic profiles can be recognized as valuable and necessary to the development of one's artistry. Moreover, the challenges highlighted by the present thesis illustrate, to a certain extent, the existing gaps between higher education music institutions and music industries. During AMPMP, students complained of the lack of opportunities to perform outside academia. Such opportunities could be a powerful means to encourage students to take responsibility for their own learning. This aspect has been constantly emphasized in the literature (Baxter Magolda & King, 2004; Gaunt et al., 2012) as the need to promote smoother transitions between higher education and music industries. The experience in AMPMP brought to light that

even for Ph.D. students assuming such responsibility seems not be a recognized need.

Given the scenario described so far, AMPMP might be a possible means to assist students to nurture their *DAO* in order to achieve more successfully as performers in the music industries. Nowadays, the debates on the role of higher education institutions are increasing (Jorgensen, 2014). In such debates, two prominent views have been recognized: ‘ivory tower’ and ‘real world’ (Gough & Scott, 2008). The first view asserts that institutions must focus on the development of the individual, while the second also focuses on the importance of making connections with the professional market. Because of its interest in assisting musicians to find their own *DAO* (based on professional expectations and past experiences) in order to engage successfully with music industries, AMPMP should be considered as a possible positive way forward to integrate these two contrasting views regarding music learning in higher education institutions. As with the music industries, which are diverse in nature, musicians’ profiles are also multifaceted. This thesis confirmed a trend discussed by other authors, who have asserted that (a) some musicians are ‘bi-musical’ (Green, 2002) and (b) that higher education should actively encourage and promote learning within and across musical genres (Welch, 2012). They can have a foot in jazz, popular music or folk music and a foot in Western art music as well. The literature has highlighted that many musicians are driven by a great passion for performance (Bennet, 2007), which was also confirmed by the present thesis. The underlying perspective from the research evidence is that opportunities should be provided where the promotion of self-authorship is systematically supported by a mentor with a focus on the broader development of the individual. This should allow students to establish connections between their own abilities, passions, views and experiences and potential employers in the music industries. As suggested in the literature, these student musicians do not necessarily build the ability to develop their own set of beliefs and professional identity through one-to-one tuition (Abeles et al., 1992; Burwell, 2005; Gaunt, 2008). In many existing higher education scenarios, it would seem that a longer sense of potential trajectory of personal and professional development is largely absent. Following this line of thought, this

thesis brought to light the importance of discussing a possible ‘new professional path’ to be considered by higher education music institutions: the artistic mentor (i.e. the person who can assist and challenge students to make sense of, and connection with, their ideas, expectations, passions and abilities). The theoretical and practical ideas behind the systematic approaches adopted in AMPMP can inform the concept's application in different institutions. Furthermore, systematic training for mentors can maximize the results in future implementations of AMPMP.

11.5 Limitations

Despite the insights here discussed, more research is needed to scrutinize the conclusions presented here. The qualitative approach explored the particularities behind this concept and allowed the identification of challenges and achievements regarding *DAO*. However, the small sample did not allow this thesis to generalize these conclusions for other contexts, nor to infer differences between instrumentalists and singers. Moreover, possible differences between genders and time and levels of expertise were not addressed by this research.

Concerning the role of AMPMP, the present research aimed to develop such a program and implement it, verifying students’ opinions concerning its potentialities. Although this aim has been achieved, there are still questions regarding the potentialities of this program. The methodological approach adopted was useful because of its flexibility to redefine the AMPMP according to students’ opinions and the scenario found in higher education. However, this approach did not allow this thesis to draw inferences on the impact of the program on students’ artistic and professional development, due to the lack of time and control conditions. Moreover, the first implementation of AMPMP revealed that even when students have freedom of choice breaking established learning cultures would not be easy, mainly for students who do not have much experience of performing. These limitations open a space for future research which would scrutinize the insights discussed here, using different methodological approaches in different contexts.

11.6 Future Research

Given the initial exploration of *DAO* and AMPMP, the present thesis opened space for future research. The perspectives on *DAO* here discussed must be explored with bigger samples where differences concerning the importance given to the dimensions of *DAO* could be addressed, looking for differences between styles, genders and levels of expertise. In this sense, survey-based research might be a useful option for scrutinizing these aspects. Moreover, an exploratory study with elite performers could also provide valuable insights that could feed the existing knowledge regarding *DAO* and the subjective world of performers.

Concerning AMPMP, several aspects must be further explored by future research. Given the lack of time to develop and implement the program in this thesis, future studies could adopt quasi-experimental or even experimental designs in order to assess the impact of the program on the artistic and professional development of higher education students. Such studies could also address the impact of AMPMP in the capacity of successful transit from institutions to industries. Longitudinal designs may allow the implementation of AMPMP lasting five or six years in order to establish comparisons with students who do not engage with the program. Following this line of thought, future implementations may consider the possibility to unpack this program in other countries, or even through an Internet-based platform for the sessions (e.g. hangouts) and performances (e.g. live stream concerts). This scenario might bring exciting possibilities to bridge different cultural and artistic perspectives worldwide.

On the other hand, this thesis revealed that AMPMP was a positive way to understand the subjective experiences of higher education students so that future research could continue exploring this topic through this program. There is no doubt that AMPMP could be further discussed as a means to promote a holistic view of performance harmonized with professional and artistic expectations.

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APPENDICES

Appendix 1**Formulário de Consentimento para o Participante****Optimização da performance musical artística**

Gilvano Dalagna, DeCA; Universidade de Aveiro

Dr^a Sara Carvalho; Universidade de AveiroDr^o Graham F. Welch; Institute of Education/University of London

Por favor, marque a coluna apropriada:

	Sim	Não
Eu li e compreendi o documento informativo sobre esta investigação.	<input type="checkbox"/>	<input type="checkbox"/>
Eu compreendi e aceitei as implicações de participar neste estudo.	<input type="checkbox"/>	<input type="checkbox"/>
Eu aceito voluntariamente participar no estudo.	<input type="checkbox"/>	<input type="checkbox"/>
Eu autorizo o investigador a fazer um registro audiovisual da minha participação no estudo.	<input type="checkbox"/>	<input type="checkbox"/>
Eu autorizo o investigador a utilizar, para fins de investigação, os dados recolhidos e seus resultados durante as sessões que compoem o programa.	<input type="checkbox"/>	<input type="checkbox"/>
Eu gostaria de saber os resultados desta investigação.	<input type="checkbox"/>	<input type="checkbox"/>

Participante: _____ Assinatura: _____

Data: _____ Email: _____

Nome do investigador: Gilvano Dalagna

Assinatura: _____ Data: _____

Appendix 2

Convite à participação de investigação

Optimização da performance musical artística

Programa Doutoral em Música, Departamento de Comunicação e Arte, Universidade de Aveiro

Exmo. Participante

A equipa de investigação deste projeto de doutoramento em música vem por este meio gentilmente convidá-lo a participar neste estudo. O objetivo principal desta fase de investigação é implementar um programa de apoio ao desenvolvimento artístico de alunos do ensino superior em música, com base na promoção das representações mentais do resultado artístico desejado da performance musical.

Antes de decidir se está interessado em contribuir para esta investigação, pedimos-lhe que leia atentamente o documento informativo em anexo. Desde já, disponibilizamo-nos para responder a quaisquer questões ou dúvidas que possam surgir relacionadas com este estudo.

Caso aceite o nosso convite para participar neste projeto, por favor preencha e assine o formulário de consentimento que lhe será entregue, depois de ter lido o documento informativo em anexo e depois de todas as suas dúvidas terem sido esclarecidas.

Muito obrigado pela atenção

Cumprimentos

Gilvano Dalagna

Departamento de Comunicação e Arte
Universidade de Aveiro
Campus Universitário de Santiago
3810-193 Aveiro

Appendix 3

Optimização da performance musical artística

Prospecto do participante

Aveiro 2013

Apresentação

Por favor leia atentamente o seguinte prospecto, o qual contém informações importantes a respeito da investigação que será realizada.

Sua participação é vital e por isso desde já, agradecemos imensamente seu interesse neste estudo.

Desejamos sinceramente que esta investigação ajude impulsionar sua carreira nas artes performativas.

Protocolo do projeto

Enquadramento do projeto

Este projeto realiza-se no âmbito do Programa Doutoral em Música da Universidade de Aveiro no ramo de especialização dos Estudos em Performance.

Investigador responsável

Gilvano Dalagna
Rua Visconde de Granja 8 2D
3800 – 244
Aveiro

Descrição do estudo

1. Por que esta investigação é importante?

O atual quadro do ensino da performance musical aponta para uma realidade na qual, apesar da reconhecida procura de autonomia do estudante de instrumento no desenvolvimento de competências performativas, os currículos programáticos de ensino superior em música não incluem disciplinas curriculares inteiramente dedicadas à exploração do resultado artístico, em articulação com outras unidades curriculares, como as aulas de instrumento/canto. Esta lacuna pedagógica é apontada como responsável por percepções de reduzida autorrealização nas práticas performativas de alguns alunos que frequentam o ensino superior em música, uma vez que estes por vezes não conseguem alcançar e consequentemente comunicar seus ideais artísticos com o público. Com o intuito de preencher esta lacuna, propõem-se a criação de um programa de tutoria e suporte artístico para auxiliar a promoção de desenvolvimento pessoal artístico e profissional dos alunos de ensino superior em música.

2. Quem estará participando deste projeto

Alunos do ensino superior em música (n=8) do Departamento de Comunicação e Arte da Universidade de Aveiro.

3. O que é o Programa de tutoria artística?

O programa de tutoria artística é uma iniciativa que prevê a exploração e consequente promoção dos resultados artísticos almejados na performance musical pelos participantes. Consiste em um programa extracurricular, que visa estabelecer uma ponte entre as aspirações artísticas dos alunos do curso superior em música e as demandas profissionais das artes performativas.

4. Como funciona o programa?

O programa envolverá reuniões coletivas entre os participantes nas dependências do Departamento de Comunicação e Arte da Universidade de Aveiro, bem como apoio individualizado de acordo com as necessidades de cada participante. Estas reuniões,

que serão apoiadas por profissionais convidados da área das artes performativas, visam auxiliar o participante a concretizar seu resultado artístico desejado, seja do ponto de vista artístico i.e: com apoio a definição e concretização dos aspectos referentes ao conteúdo musical, bem como do ponto de vista profissional i.e: com apoio na divulgação e promoção dos projetos desenvolvidos no programa. Para além destas reuniões e do apoio individualizado, o programa prevê a realização de performances públicas para divulgação do produto artístico construído no âmbito desta iniciativa.

5. O que irá acontecer se você aceitar participar?

Se você aceitar, eu vou assistir e gravar em vídeo da sua participação nas reuniões do programa seja no apoio individualizado, ou nas performances públicas. No início e no fim da sua participação, eu gostaria de conduzir uma entrevista para recolher dados pessoais (a fim de conhecer sua trajetória artística) e conhecer sua opinião sobre a eficiência do programa.

6. Poderá ter algum problema se você aceitar participar?

Não. Será mantida a integridade física dos participantes. As sessões serão agendadas de acordo com a disponibilidade dos mesmos. Eu espero sinceramente que você esteja contente em contribuir com essa investigação, entretanto se desejar desistir das observações ou da entrevista a qualquer momento eu imediatamente respeitarei sua decisão.

7. Quais são os benefícios em participar deste estudo?

Você terá um benefício direto participando deste estudo, uma vez que implementação deste programa visa apresentar uma proposta para preencher uma das lacunas mais discutidas no que diz respeito ao ensino da performance musical: a transição entre o ensino superior em música e as demandas profissionais nas artes performativas.

8. Quem saberá que você participou nesta investigação?

Somente os meus orientadores e eu teremos acesso aos dados coletados. Os participantes não serão identificados nas suas declarações e imagens e os dados concedidos serão guardados em um lugar seguro (Ficheiros encriptados e protegidos por password). Você terá uma opção no formulário de consentimento à aceitar ou não

o uso das imagens como exemplos (i.e. pequenos segmentos) em conferências ou apresentações acadêmicas.

9. Como participar?

Você poderá confirmar a sua participação através da assinatura no formulário de consentimento que se encontra em anexo. Esta é uma decisão livre, ou seja, é de sua escolha se você deseja contribuir com esta investigação. Uma vez assinado você poderá desistir a qualquer momento ou dizer que não deseja responder determinadas questões.

10. O que eu irei observar nas sessões?

As discussões em grupo decorrente do tópico em questão. O objetivo das observações é identificar os seguintes aspectos: (i) o resultado artístico que cada participante espera atingir na performance musical (ii) como este resultado evolui ao longo das sessões e (iii) qual o impacto do programa para o estabelecimento do mesmo.

11. E nas entrevistas?

Nas entrevistas, eu não estarei procurando resposta certa ou errada, somente o que cada participante realmente pensa sobre a questão colocada.

12. Quem está financiando este projeto?

Este projeto está sendo financiado pela Coordenação de Aperfeiçoamento de Pessoal de Ensino Superior (CAPES - Brasil) e se insere no Programa Doutoral em Música na linha de Estudos em Performance da Universidade de Aveiro.

13. Será possível conhecer os resultados desta Investigação?

Se você desejar saber os resultados da investigação, eu poderei enviá-los num breve relatório a partir de Julho/2014. Entretanto, uma vez completada esta fase do estudo, seus resultados serão apresentados no capítulo da minha tese de doutoramento e deverão também ser publicados em revistas científicas de áreas como educação musical, psicologia da música ou ciências da performance.

Appendix 4

Roteiro para a entrevista semi-estruturada: fase final do programa

Boa tarde, em primeiro lugar muito obrigado pela sua colaboração e participação neste estudo. Todos os dados recolhidos hoje serão usados única e exclusivamente para fins de investigação e será mantido o sigilo quanto á identidade de todos os participantes. O objetivo desta entrevista será conhecer um pouco da sua trajetória artística, suas opiniões sobre a performance pública e sua preparação, incluindo desde os estádios iniciais de estudo de uma obra até a realização de um evento público.

- 1- Por que você decidiu aceitar do convite de participar no PTA?
- 2- Na sua opinião, o que você conseguiu concretizar em relação a sua proposta artística inicial?
- 3- Como foi sua experiência de participação no PTA?
- 4- Qual é a sua opinião sobre o papel da universidade no processo de transição do aluno para o mercado profissional
- 5- Na sua opinião, o que um músico precisa fazer para estabelecer uma carreira?
- 6- Quais são os seus projetos futuros enquanto performer?

Appendix 5

Apoio Institucional



deca departamento de
comunicação e arte



Programa de Tutoria Artística



Período de atividades:
Março a Julho de 2014

Para informações adicionais
contactar :

Gilvano Dalagna (gilvano.d@ua.pt)
Tlm 934140878

O programa de tutoria artística é uma abordagem complementar ao atual ensino artístico que visa auxiliar os estudantes do ensino superior em música a encontrar estratégias para concretizar profissionalmente suas aspirações artísticas nas artes performativas .

A equipa de investigação deste projeto de doutoramento em música vem por este meio gentilmente convidá-lo a participar neste estudo. O objetivo principal desta fase de investigação é implementar um programa de apoio ao ensino da performance musical, com base na promoção do resultado artístico idealizado por cada aluno.

Master Classes

Workshops

Atendimento individualizado e coletivo

Performances Públicas

Portfólio de Carreira

Performance Estúdio

RESPONSÁVEL PELO PROJETO

GILVANO DALAGNA É ALUNO DO PROGRAMA DOUTORAL EM MÚSICA DA UNIVERSIDADE DE AVEIRO. DESDE 2010 TEM SE DEDICADO AO ESTUDO DAS REPRESENTAÇÕES MENTAIS NA PERFORMANCE MUSICAL. EM 2013, GILVANO ESTEVE NO *INSTITUTE OF EDUCATION/UNIVERSITY OF LONDON* ONDE INICIOU O DESENVOLVIMENTO DE UMA ABORDAGEM COMPLEMENTAR AO ENSINO DA PERFORMANCE MUSICAL, FOCADA NOS RESULTADOS ARTÍSTICOS DESEJADOS PELOS MUSICOS



Atualmente, na formação de um jovem performer, os currículos programáticos de ensino superior em música ainda restringem o ensino da performance musical ao aperfeiçoamento técnico de um determinado instrumento e de um determinado repertório em aulas individuais. Com o objetivo de preencher esta lacuna foi desenvolvido o programa de tutoria artística.

Curso
superior em
música

Você já pensou
nesta transição?

Exigências
profissionais no
mercado das
artes
performativas

Quais são os benefícios em participar deste estudo?

Você terá um benefício direto participando deste estudo, uma vez que a implementação deste programa visa apresentar uma proposta para facilitar a transição entre o ensino superior em música e as demandas profissionais nas artes performativas.

Como funciona o programa?

O programa será organizado em sessões preferencialmente semanais podendo ser individuais ou coletivas. As sessões serão marcadas de acordo com a disponibilidade dos participantes. Caso você queira ou precise desistir a qualquer momento eu respeitarei sua decisão.

No que implica sua participação?

Se você aceitar, sua participação será filmada ao longo do programa e uma entrevista gravada no início e no fim das atividades.

Você terá liberdade de escolha do repertório e dos formatos que deseja apresentar.

ATIVIDADES OFERECIDAS

- Modelagem básica do produto artístico
- Masterclasses de stress management e estratégias de estudo
- Workshops sobre planejamento de carreira nas artes performativas
- Mentoria profissional e artística
- Performances produzidas no âmbito do programa
- Masterclasses de comunicação artística e técnicas de palco
- Portfólio de carreira